

# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 14, 1939.



THE PRIME MINISTER PURSUES HIS POLICY OF PERSONAL CONTACT WITH FOREIGN STATESMEN: MR. NEVILLE CHAMBERLAIN AND LORD HALIFAX (RIGHT, BACKGROUND) LEAVING LONDON ON THEIR VISIT TO SIGNOR MUSSOLINI.

Mr. Neville Chamberlain and Lord Halifax, the Foreign Secretary, left London on January 10 for Rome, where they were to have conversations with Signor Mussolini. Their visit was expected to end to-day (January 14). The journey was broken at Paris, where Mr. Chamberlain and Lord Halifax had an hour's discussion with M. Daladier, the French Premier, and M. Bonnet, the Foreign Minister. Large crowds gathered in Whitehall and at Victoria Station to see the Prime Minister

leave, and he was cheered all along the route, while many of the spectators called out "Good luck!" It was expected that the conversations in Rome would be confined to European problems, and the "Messagero," after stating that there was little of direct interest between the two countries to be reviewed, recently said "there remains to be discussed and examined and possibly resolved the problem of Spain." Mr. Chamberlain arranged to visit the Pope on January 13. (Planet.)





By ARTHUR BRYANT.

IF a state of peace be an absence of hatred and recrimination, an hour over the newspapers of any of the great European Powers leads one to the melancholy conclusion that peace in any proper sense of the word is something to which post-1918—or, at any rate, post-Munich—mankind has yet to attain. I doubt whether at any time in human history quite so much incentive to hatred has been preached to the citizens of countries ostensibly enjoying what are called "friendly relations" with one another. Everything that can present the policy and government of some other supposedly antagonistic State in an unfavourable light is carefully selected and less carefully magnified for public perusal or audition: everything that might present it in a rather more favourable light is as carefully omitted; and every party to this all-absorbing game of besmirch-who-can resorts with an almost explosive moral fervour the rude things that its antagonist has said, and persists in regarding the rude things it has said and continues to say itself as legitimate, justifiable and even salutary plain-speaking. It is rather like one of those interminable games of *tu quoque* that occur in an ill-assorted marriage which Milton (who in these matters knew only too well what he was talking about) described with such feeling in the Ninth Book of "Paradise Lost"—

Thus they in mutual accusation spent  
The fruitless hours, but neither self-  
condemning,  
And of their vain contest appeared no  
end.

It gets mawkish absolutely nowhere except a foot or two nearer the powder magazine and the shambles.

A growing realisation of this has led during recent weeks to a certain amount of talk about the desirability of moderating the virulence of international Press commentary. In this country the possibility of this has even led in some quarters to a cry, though with no apparent grounds for it, that the freedom of the Press is in danger. If it were really so we should indeed have cause for alarm, but before we despair of our liberties it is as well to do what Dr. Johnson recommended under similar circumstances—to clear one's mind of cant. For it is important first to agree on what we mean by freedom of the Press. If by it we mean the right of any man to publish anything he likes, regardless of its consequences, freedom of the Press in this sense has never existed in Britain, and probably never will, any more than untrammelled freedom to use one's fists or elbows. The freedom to write and print what one chooses has always been subject in this country to the legal rights of one's fellow-citizens to protection from unfair or criminally provocative comment. Save under certain circumstances clearly defined by the law, no man in this country may publish matter about any other man that is likely to lead to a breach of the peace. True freedom of the Press could scarcely exist for long were it otherwise. In fact, it is clear that while we have regarded proper freedom of personal (which includes political) expression as highly important, we have always regarded the peace of the realm—on which every liberty in the last resort depends—as even more important. Nor probably has there ever

been a time in our history when the supremacy of the law over the individual in this matter of printing and publication was so important as now. For

the complicated machinery of modern finance, the triumphs of science, and the magnificent organisation of the modern Press have alike placed in the hands of the few a hitherto undreamt-of ability to exercise power, and, therefore, potentially tyrannical power, over their fellow-citizens through the printed word.

It is not, in fact, the control of the Press by the law that is contrary to the traditions of our people, but the control of the Press by politicians acting on pretended grounds of public interest without the sanction of the law as interpreted by the open courts of justice. That any body of politicians, whether acting for the Government of the day or for any other authority, should have the power to silence any man from writing or publishing that which is not forbidden by law, on the plea merely that it is damaging to their policy, is something wholly alien to our conception of freedom and political wisdom; and it may be that there is some danger of that, and one that it behoves every Englishman to resist.

But if Parliament were seriously to consider that certain forms of political commentary were, in fact, a threat to the peace of the realm, there would be nothing revolutionary in its passing a law to regulate the freedom of the Press in such matters. It has often been done before; there is not the least doubt that, were war to break out, it would be done again, and it is arguable that if such legal regulation in the nation's interest is held desirable in time of war, it might conceivably be thought equally desirable in time of peace to avert the untold evil of war itself. For the truth is that

the increase in the means of international communication has not in recent years been so much a blessing to mankind as a curse. It has not brought peace, but new hatreds and new misunderstandings, because of the ease with which international hatred and misunderstanding can be promulgated. "Nation shall speak to Nation" is the proud motto of our own pacific B.B.C. But what if nation were to speak to nation in the accents of Billingsgate?

For if the written word can create hatred between nation and nation as well as between man and man, and hatred can create war, absolute freedom of the Press in the realm of international commentary may be just as prejudicial to the interests of mankind as absolute freedom to manufacture guns and bombs. And if an unlimited freedom of virulent and untruthful commentary is undesirable in the Press of other lands, it is presumably equally undesirable in that of our own. A world disarmament conference on the means of incitement to war is perhaps as sound politics as a world disarmament conference on the means of waging war. What is really important is that if such a conference were ever to take place any measures adopted by Parliament to give its decisions effect should place the power of controlling the freedom of the written words in this as in other matters in the hands of the courts of law and the courts of law alone. For in this country, whatever may be the case in others, control of the Press by any other power but that of the law is utterly repugnant to our ideal and practice of political freedom.



THE AREA OF THE SUCCESSFUL SPANISH GOVERNMENT OFFENSIVE, WHICH WAS INTENDED TO FORCE GENERAL FRANCO TO REDUCE HIS PRESSURE ON CATALONIA: THE PART OF ESTREMADURA WHERE THE GOVERNMENT CLAIMED TO HAVE TAKEN GRANJA AND AZUAGA IN A WESTWARD ADVANCE.

Map copyright by "The Times."



HOW A SUCCESSFUL GOVERNMENT OFFENSIVE FROM THEIR SALIENT IN ESTREMADURA MIGHT THREATEN TO CUT THE NARROW NECK OF NATIONALIST TERRITORY IN THE BADAJOZ AREA: A MAP SHOWING THE APPROXIMATE FRONT LINES AS WE GO TO PRESS. (NATIONALIST AREA SHADED.) Just as the first phase of General Franco's offensive against Catalonia had come to an end, on January 6, news was received of a successful Government diversion in Western Spain. This was delivered at what has always been a weak point in General Franco's position, the narrow neck between the Portuguese frontier and the Government salient north-west of Cordoba. By January 8 the Government claimed they had overrun 300 square miles of territory. Fuentevejeuna was one of the towns they claimed capture of. It is situated eight miles from the important mining zone of Penarroya. Even more arresting was their claim to be at Azuaga, and nearer Valverde on the Fuente del Arco-Belmez line. Azuaga is about fifteen miles from Fuente del Arco, a junction on one of the vital North-South lines, which meet at Merida. This is the only way by which General Franco can bring reinforcements disembarked at Cadiz round to Northern Spain. Further north the Government claimed to be nearing Castuera. The author of this well-timed and formidable blow is stated to be General Miaja, already famous as the "defender of Madrid." As we write it is reported that the Nationalist efforts in Catalonia are already slackening, as troops and aeroplanes are withdrawn to meet the threat in Estremadura.



## M. DALADIER'S TRIUMPHAL TOUR OF TUNISIA : SCENES OF ENTHUSIASTIC WELCOME; AND OF FRENCH MILITARY STRENGTH.



M. DALADIER'S TRIUMPHAL TOUR OF TUNISIA, WHERE HE WAS EVERYWHERE GREETED WITH SPONTANEOUS ENTHUSIASM: INSPECTING FOREIGN LEGION CAVALRY AT SOUSSE, WITH SPECTATORS CROWDING THE BATTLEMENTS. (Fox.)



THE ENTHUSIASM OF THE CROWDS IN TUNIS, WHERE M. DALADIER MADE A VERY DOWNRIGHT BROADCAST SPEECH: THE FRENCH PREMIER (RIGHT CENTRE, BARE-HEADED) SURROUNDED BY CHEERING FRENCHMEN AND TUNISIANS. (S. and G.)



A DISPLAY OF FRENCH MILITARY STRENGTH IN TUNIS WHICH ECHOED THE RESOLUTE SENTIMENTS THAT M. DALADIER EXPRESSED THERE: A COLUMN OF TANKS PASSING IN REVIEW. (A.P.)



THE CORDIAL MEETING WITH THE BEY OF TUNIS: HIS HIGHNESS BESTOWING THE DIAMOND STAR OF THE ORDER OF EL AID EL AMEN UPON M. DALADIER. (S. and G.)



AT AIN TOUNINE, AN OASIS NEAR THE S.E. DEFENCES OF TUNISIA, WHERE A BIG REVIEW WAS HELD: ANTI-AIRCRAFT GUNS AMONG PALM-TREES. (Fox.)



THE TRADITIONAL DESERT WARFARE ARM DISPLAYED AT AIN TOUNINE OASIS: MEN OF THE NATIVE CAMEL CORPS, REVIEWED BY M. DALADIER AT THIS KEY POINT, NEAR THE MARETH FORTIFICATIONS. (Central Press.)



TYPICAL OF THE MOST MODERN TYPES OF ARMAMENT ADAPTED BY THE FRENCH TO AFRICAN CONDITIONS, AND ALSO MUCH IN EVIDENCE AT AIN TOUNINE: A BIG HIGH-VELOCITY GUN ON A MOTOR-DRAWN CARRIAGE. (Fox.)

M. Daladier arrived in Tunisia on January 3, and was received with as heartfelt and tumultuous enthusiasm there as he had been in Corsica. Broadcasting from a gala banquet in Tunis, M. Daladier spoke in a downright vein. Tunisia, he said, was the great frontier region of the French North African group. France had the means to ensure the safety of Tunisians, her power being invincible. Though a peaceful country, France was prepared to meet all challenges and attacks. She brought to Tunisians order and discipline as a protection from brute force and tyranny. On January 4 M. Daladier went south to the oasis of Ain Tounine,

near the Mareth fortifications, the "Maginot Line of Tunisia," guarding the south-eastern frontier. At Ain Tounine he reviewed 15,000 troops drawn from all the desert detachments. Cavalry units led the march-past, followed by a brigade of Senegalese, with anti-tank guns. Next came eight battalions of tirailleurs, mountain batteries, twenty medium tanks, and mechanised machine-gun units. Later he also inspected the immensely strong Mareth fortifications. On January 5 M. Daladier visited Sfax, El Djem and Soussse, at each of which he was warmly welcomed. He then embarked at Bizerta for Algiers.



# A SPOTLIGHT ON EUROPE: NEWS EVENTS ABROAD AS SEEN BY THE CAMERA.



THE CZECHOSLOVAK-HUNGARIAN BORDER "INCIDENT": HUNGARIAN CASUALTIES LYING IN THE SNOW AT MUNKACS DURING THE FIGHTING, IN WHICH ARTILLERY WAS EMPLOYED.

Early on January 6 fighting broke out at Munkacs, which was awarded to Hungary by the Vienna agreement in November, between Ukrainian Fascist irregulars, supported by regular Czechoslovak troops, and Hungarian gendarmes, who were later reinforced by volunteers and regular troops. It was alleged that Czechoslovak troops from Ruthenia had violated the frontier and a battle resulted in which tanks, artillery and trench-mortars were used.

On January 9 Hungary and Czechoslovakia agreed to create a neutral zone at Munkacs. (A.P.)



RUMANIAN MINISTERS WEARING THE UNIFORMS OF THE NEW "FASCIST" PARTY—DESIGNED BY KING CAROL: A PHOTOGRAPH TAKEN AT A ROYAL NEW YEAR RECEPTION. A one-party régime has now been inaugurated by King Carol in Rumania. The "Front of National Regeneration" replaces all other political organisations. Members of the party will salute one another with the Roman salute (traditional in Rumania) with the upraised hand, and the greeting "Sanatate" (health). A special uniform has been designed by King Carol himself, which will be obligatory for all civil servants on full-dress occasions. (A.P.)



THE SPANISH NATIONALIST OFFENSIVE ON THE CATALAN FRONT: GOVERNMENT POSITIONS ON RISING GROUND UNDER A HEAVY BARRAGE OF ARTILLERY FIRE.

The Nationalist offensive on the Catalan front, which began on December 23, resulted, in the first few days, in the capture of many prisoners and it was claimed that an average of 1000 were taken every day. This was not due so much to the lack of morale on the part of the Government troops, but to the fact that the Nationalist advance was so rapid that large numbers of men were outflanked and had no choice but to surrender. The recent counter-attack by Government troops on the



AN AIR DISASTER IN WHICH FIVE PERSONS WERE KILLED: THE WRECKAGE OF THE SWISS AIR LINER WHICH CRASHED AT SENLIS.

A Swiss air liner travelling from Zurich to Paris crashed into a hillside at Senlis on January 7. Five persons were killed and twelve were injured, including five English passengers. The pilot and wireless operator were among the dead. The machine was only fifteen miles from Le Bourget aerodrome when it suddenly lost height and crashed. It is thought that ice had collected on the wings. (Keystone.)



THE RECENTLY COMPLETED BUILDINGS OF THE REICH CHANCELLERY IN BERLIN: A VIEW OF THE MAIN FRONTAGE, 1300 FT. LONG, IN THE VOSS-STRASSE.

At a ceremony in the Berlin Sports Palace on January 9 Herr Hitler addressed eight thousand workmen who had been employed on the construction of the new Reich Chancellery buildings and received the key from one of them. The building is now completed and it was expected that it would be used for Herr Hitler's reception of the Diplomatic Corps on January 12. It contains nearly nine hundred rooms and the middle block will be known as the "Führer House." (Keystone.)



TAKEN PRISONER DURING THE NATIONALIST OFFENSIVE: SPANISH GOVERNMENT TROOPS, MANY OF WHOM WERE OUTFLANKED, MARCHING TO THE REAR UNDER ESCORT.

Estremadura front, however, is reported to have resulted in the slackening of the drive on Barcelona, as reinforcements were being sent to the threatened sector. Even then Nationalist headquarters claimed that they had 210,000 men on the Catalan front and that on January 9 nineteen villages had been captured. Above we show Government positions being heavily shelled during the operations and Government troops, as prisoners, marching to the rear of the Nationalist lines. (Central Press.)



# THE LONDON INTERNATIONAL FOLK-DANCE FESTIVAL.



THE INTERNATIONAL FOLK-DANCE FESTIVAL IN LONDON: ROUSALIA DANCERS FROM YUGOSLAVIA LUNING AT UNSEEN SPIRITS WITH THEIR SWORDS, AT A DISPLAY GIVEN DURING A BALL HELD FOR THE FESTIVAL. (Wide World.)



A FIGURE OF THE CHARMING LITHUANIAN "HAT" DANCE: PERFORMERS REHEARSING FOR THE ONLY WOMEN'S DANCE BROUGHT FROM LITHUANIA FOR THE INTERNATIONAL FOLK-DANCE FESTIVAL IN LONDON. (Central Press.)



"BEWITCHED" DANCERS FROM RUMANIA: CALUSARI, OR "LITTLE HORSES," WHO PROFESS TO CURE THE SICK; WITH THEIR "FOOL"—A SCAPEGOAT WHO IS KILLED IN DUMB SHOW, AND RE-BORN. (Keystone.)

At the International Folk-Dance Festival held by the English Folk-Dance and Song Society at the Albert Hall on January 7 and 8, two Eastern European teams of "bewitched" dancers gave a public display of pagan ritual dancing. These were the Rousalia dancers from the Greek border of Yugoslavia (seen for the first time in London), and the "Little Horses," or Calusari, from Rumania. Both teams are dancing "brotherhoods" whose members have to be initiated into the order. The Rousalia dancers from Yugoslavia dance individually, lunging at the unseen spirits with wooden swords, keeping their places in a "wode ring." The Rumanian Calusari dance for forty days at Whitsuntide, from village to village. Children are brought out to get strength and sick people lie in the roads to be cured. The dances have incurred the disapproval of the Church. One member of the Calusari, known as the "Fool" or the "Dumb Dancer," is under a vow of silence during the periods of ceremonial dancing. He is the scapegoat, symbolising man obsessed by evil, or the death and re-birth of the year. In dumb show the dancers kill the "Fool" and he is re-born. Both the Rousalia dancers and the Calusari believe that they become enchanted spirits during their dances.

# THE FIRST BIG NAZI BATTLESHIP COMMISSIONED.

Interest in the German Navy has recently been intensified in this country by the announcement of Germany's intention to build up to her full quota of submarines allowed her under the Anglo-German Naval Agreements. At the same time, the first of Germany's full-size battleships, the "Scharnhorst," has just been commissioned. The "Scharnhorst" has been described as an "armoured 'Deutschland,'" her protection being greatly superior to that of the pocket battleships, which were weak in this respect. But the interesting thing about the "Scharnhorst" is that with an additional displacement of 15,000 tons she yet mounts only three more 11-in. guns than did the "pocket battleships." Part of the increase in tonnage is accounted for by the additional protection already alluded to, but the rest is taken up by the equipment necessary to give her a high speed for her class. Her nominal 27 knots was greatly exceeded on trials, and it is believed that she is capable of 30 knots. A part of her increased displacement is also accounted for by the space needed to give her a wide range of action. This wide range of action, and her high speed, would make her a formidable commerce raider; and her four aeroplanes would obviously further, add to her powers of tracking down her quarry and eluding pursuers. As originally designed the "Scharnhorst" was to have had an aircraft hangar abaft the funnel; but this does not appear in the completed vessel. She has, however, two aircraft catapults. Striking features about this ship are the unusual grouping of the guns in her secondary armament and the omission of any conventional form of main-mast.



GERMANY'S FIRST FULL-SIZED BATTLESHIP TO BE COMMISSIONED SINCE THE WAR: A CEREMONY OF THE QUARTER DECK OF THE "SCHARNHORST," WHOSE NAME COMMEMORATES VON SPOE'S FLAGSHIP, SUNK OFF THE FALKLAND ISLANDS. (A.P.)



RATINGS GOING ABOARD THE "SCHARNHORST" WHEN SHE WAS COMMISSIONED: A PHOTOGRAPH SHOWING THE HIGHLY CHARACTERISTIC MIDSHIP APPEARANCE OF THE VESSEL, WITH HER CURIOUS DOMED RANGE-FINDERS. (Planet.)



# PHOTOGRAPHY'S CENTENARY: THE BEGINNING OF THE ART AS WE KNOW IT.

PHOTOGRAPHS NOS. 3, 4, 5, AND 6 REPRODUCED BY COURTESY OF THE ROYAL PHOTOGRAPHIC SOCIETY.



1. "LEAVES": A PHOTOGRAPH SIGNED ON THE REVERSE "H. F. TALBOT 1839"; OBTAINED WHEN PLANT LEAVES WERE LAID UPON SENSITISED PAPER UNDER GLASS, AND EXPOSED TO SUNLIGHT; THE "PRINT" BEING THEN FIXED IN A SALT SOLUTION.



3. "LACOCK ABBEY, IN WILTSHIRE": A FOX TALBOT PHOTOGRAPH (OF HIS HOME) PUBLISHED IN HIS BOOK, "THE PENCIL OF NATURE," IN THE YEAR 1844.



5. "COPY OF A LITHOGRAPHIC PRINT": A PHOTOGRAPH GIVEN IN FOX TALBOT'S "THE PENCIL OF NATURE" AS AN EXAMPLE OF COPYING FROM ANOTHER DOCUMENT.



2. "FAMILY GROUP" (FROM A "DAGUERRETYPE"): A PRODUCT OF DAGUERRE'S METHOD WHICH GAVE ONLY ONE "POSITIVE" PHOTOGRAPH, WHEREAS FOX TALBOT MADE A NEGATIVE, CAPABLE OF PRODUCING MANY POSITIVE PRINTS.



4. "THE LADDER": A PHOTOGRAPH WHICH INCLUDES HUMAN FIGURES; AS PUBLISHED BY FOX TALBOT IN 1844 IN HIS BOOK "THE PENCIL OF NATURE."



6. "QUEEN'S COLLEGE, OXFORD (ENTRANCE GATEWAY)": AN EARLY EXAMPLE OF ARCHITECTURAL PHOTOGRAPHY BY FOX TALBOT, INCLUDED IN HIS BOOK "THE PENCIL OF NATURE."

The art of Photography was announced to the world in January 1839, when, firstly, L. J. Daguerre's "Daguerreotype" process was mentioned to the French Académie des Sciences on January 7, and, secondly, when W. H. Fox Talbot's examples of the new art of "Photogenic Drawing" were shown by Faraday at the Royal Institution on January 25, and described a few days later by Fox Talbot himself to the Royal Society. Both Daguerre (who had collaborated with Nicéphore Niépce) and Fox Talbot had been experimenting on entirely independent lines for a number of years prior to the publication of their achievements. Daguerre's process made use of a metal plate coated with silver iodide, which, after exposure in the camera, and being developed by the fumes of heated mercury, became a "positive" image of the scene or person photographed. To W. H. Fox Talbot, of Lacock Abbey, we owe the form of photography whereby one negative will yield numerous positive prints. His experiments, dating from the year 1833, are

explained in his book "The Pencil of Nature" (1844), the first book ever to be illustrated by photographs, or "Photogenic Drawings," as he termed them. Fox Talbot brushed sheets of white paper with solutions of nitrate of silver and salt. Then he laid leaves or lace on the sensitised paper, with a glass pressing above, and exposed the whole to sunshine. When the image was deep enough, he "fixed" it in salt water. To Sir John Herschel, however, Fox Talbot was indebted in February 1839 for information concerning hyposulphite of soda as a fixing medium. In 1841 Fox Talbot patented his Calotype method of photography, whereby a lightly printed image could be developed to its full strength.



# AN ANCIENT EGYPTIAN MEAL PRESERVED FOR 5000 YEARS: THE SAKKARA FIND.

THE excavations in the Archaic Cemetery at North Sakkara which are being conducted by the Egyptian Department of Antiquities under the direction of Mr. W. B. Emery, and Zaki Effendi Y. Saad, resulted last month in the discovery of the tomb of a nobleman of the early 2nd Dynasty (approximately 3350-3200 B.C.). First the ante-room was discovered, and beyond this a large rectangular hall, at the west side of which was the second chamber, containing the remains of a large wooden sarcophagus. On the floor in the middle of the main hall, opposite the coffin, the excavators found a complete meal laid out for the service of the dead man. Alabaster dishes and pottery platters held a variety of foods which probably represent the average menu of a nobleman of that period. At this early stage chemical analysis has as yet not been possible, but many of the dishes are so well preserved that they are easily identified. Amongst them are quail, pigeons, fish, vegetables, ribs of beef, fruit, small circular cakes and small, rectangular loaves of bread. With this repast were jars which probably contained either wine or beer. Other small sealed jars apparently contained fruit and bear the name of their contents in black ink. The fact that many of the eatables were placed on pottery platters suggests that they were served hot, the beautiful alabaster dishes being used by the diner to eat from. The wooden sarcophagus, which measured 1.75 metres in length and 0.90 metres in width, had collapsed with age, and sunk down into the pit. The skeleton of the noble was fortunately found in good preservation, lying in a contracted position on the left side, with the head to the north. On the east and south sides of the sarcophagus were numerous vessels and bowls of alabaster, diorite and dolomite. With them were numerous flint knives and scrapers, copper vessels, including a ewer

(Continued below.)



## KEY TO NUMBERS.

Dish, No. 14: Two loaves of bread. Jar, No. 17: Wine jar. Dish, No. 18: A trussed quail. Dish, No. 19: Joint of meat (beef). Dish, No. 20: A Nile fish. Dish, No. 22: A pigeon.



THE DINNER SERVICE OF A FIRST-DYNASTY EGYPTIAN NOBLEMAN: VASES AND FINE DISHES; THE LATTER USED TO EAT OFF, IN CONTRAST TO THE POTTERY PLATTERS ON WHICH THE FOOD WAS PROBABLY SERVED HOT.

A MEAL SUCH AS WAS SERVED FOR AN ANCIENT EGYPTIAN NOBLEMAN OVER 5000 YEARS AGO: DISHES FOUND IN A TOMB AT SAKKARA, WITH REMAINS OF MEAT, FISH, FOWLS AND BREAD.



THE GRAVE OF THE NOBLEMAN AFTER THE DÉBRIS HAD BEEN REMOVED: THE SKELETON FOUND LYING ON ITS SIDE IN A CONTRACTED POSITION, WITH HEAD FACING THE NORTH



THE GRAVE OF THE NOBLEMAN—FOR WHOSE AFTER-LIFE THE MEAL WAS SPREAD—AS FIRST FOUND: THE DÉBRIS OF THE SARCOPHAGUS, WHICH COLLAPSED, BUT LEFT THE SKELETON UNTOUCHED.

and a basin, copper knives and small chisels. The interest of this discovery lies in the additional evidence it gives to the archaeologist of the burial customs of the period; but what is still more important is the wonderful preservation of the funerary meal, which should, on analysis, give a clear idea as to what the Egyptians of this early date considered an adequate repast. The discovery is a further development of the excavations being carried on near the Step Pyramid of Sakkara, which was found some ten years ago by Mr. Cecil Firth.



# PERSONALITIES AND OCCASIONS OF NOTE: PEOPLE IN THE PUBLIC EYE AND ITEMS OF INTEREST.



**THE REV. W. E. COUSINS.**

A missionary in Madagascar from 1862 to 1899 and was responsible for revising and publishing the Malagasy Bible. Died on January 5; aged ninety-eight. It is believed that he was the oldest Congregational minister. He wrote a grammar of the Malagasy language.



**MR. E. B. WAGGETT.**

Distinguished surgeon. Died on January 5; aged seventy-two. Was notable for a striking article in the "British Medical Journal" in 1935, in which he described the sensations of pain which led him to have both legs amputated. An ex-president, United Services Medical Society.



**MEMBERS OF THE ROYAL COMMISSION ON THE WEST INDIES VISIT A UNITED STATES WEST INDIAN ISLAND TO STUDY CONDITIONS: A PHOTOGRAPH TAKEN AT ST. THOMAS (VIRGIN ISLANDS).**

Members of the Royal Commission on the West Indies recently visited St. Thomas, one of the Virgin Islands group belonging to the United States, to study conditions there. The members of the party seen here are (l. to r.) Mr. Y. Canary, (Acting British Consul at St. Thomas), Mr. Lawrence Cramer, the Governor; Sir Walter Citrine, Mrs. Winston Churchill, Mr. Lloyd, Mr. Asheton, Dame Rachael Crowdy, Lord Moynie (Chairman of the Commission), Lady Broughton, Mr. Guinness, Lady Citrine, and Professor Engledow.



**THE "AMERICAN DREYFUS":  
MR. TOM MOONEY.**

Received a pardon from the new Governor of California on January 7. There has been continual agitation for his release from prison since he was found guilty of complicity in a bombing outrage in San Francisco in 1916 owing to perjury.



**SIR WILLIAM BRANDFORD GRIFFITH.**

Chief Justice, Gold Coast, from 1895 to 1911, and largely instrumental in securing the annexation of Ashanti. Died on January 8; aged eighty. During his term of office in the Gold Coast Colony he revised its ordinances, which he had compiled in 1887.



**THE NEW BRITISH AMBASSADOR IN MOSCOW:  
SIR WILLIAM SEEDS AND HIS WIFE.**

The appointment of Sir William Seeds as British Ambassador in Moscow in succession to Lord Chilton, who retired from the Diplomatic Service, on reaching the normal age-limit, in November, was announced some months ago. Sir William arranged to leave for Moscow to take up his post on January 10.



**PROFESSOR G. BARGER.**

Regius Professor of Chemistry at Glasgow University. Died on January 6; aged sixty. Was Professor of Chemistry in relation to Medicine at Edinburgh University from 1919 to 1937. A Fellow of King's College, Cambridge, 1904-1910, and author of works on chemical subjects.



**THE MOST REV. J. A. F. GREGG.**

Archbishop of Dublin since 1920. Has accepted the position of Archbishop of Armagh and Protestant Primate of All Ireland and will be installed on January 25. He succeeds the late Dr. Day. Was Bishop of Ossory, Ferns, and Leighlin, from 1915 to 1920.



**MR. STANLEY ADAMS.**

Recently elected Chairman of Thos. Cook and Son and Thos. Cook and Son (Bankers) in succession to the late Sir Edmund Wyldbore-Smith. Is a director of the Midland Bank, the Guardian Assurance Co., the Birmingham Small Arms Company, and other companies.



**MR. G. C. TURNER.**

Master of Marlborough College since 1926. Has been appointed first Principal of Makerere College, Uganda, which is designed to provide advanced education for Africans from Uganda, Kenya, Tanganyika, and Zanzibar. Was Assistant Master, Marlborough College, 1919-1926.



**MR. MONTAGU NORMAN, GOVERNOR OF THE BANK OF ENGLAND, WITH DR. SCHACHT IN BERLIN.**

Mr. Montagu Norman, Governor of the Bank of England, left for Berlin on January 4 on a private visit to Dr. Schacht, President of the Reichsbank. His journey caused considerable speculation, although the ostensible object of his visit was to attend the christening of Dr. Schacht's grandson. Before leaving Mr. Norman called at the Foreign Office.



**THE SOVIET GOVERNMENT REUNITES HUSBAND AND RUSSIAN-BORN WIFE: MR. BRIAN GROVER, THE LONDON AIRMAN WHO WAS ARRESTED IN RUSSIA, AND HIS WIFE ARRIVING AT HARWICH.**

On November 9 Mr. Brian Grover left England in an endeavour to see his Russian-born wife from whom he had parted for four years. He flew alone from Stockholm to within a hundred miles of Moscow and was arrested and fined for entering Soviet territory without a permit. His case was considered by the Supreme Soviet Council, who issued a special decree releasing Mr. Grover from Soviet citizenship and the happy couple were then able to leave for England, arriving on January 8.



**ADMIRAL EVANS, FAMOUS AS "EVANS OF THE 'BROKE,'" RELINQUISHES HIS COMMAND AT THE NORE: THE ADMIRAL (RIGHT) WITH HIS SUCCESSOR, VICE-ADMIRAL BROWNRIGG.**

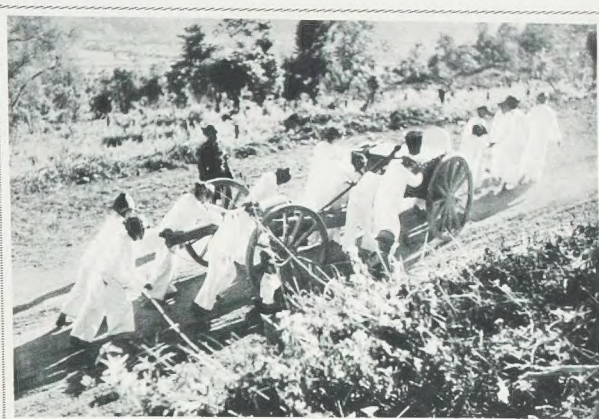
Bluejackets gave a rousing send-off to Admiral Sir Edward Evans (famous as "Evans of the 'Broke'") when he relinquished his appointment as Commander-in-Chief, the Nore, on January 9. The Admiral's successor is Vice-Admiral Sir Henry J. Studholme Brownrigg, formerly Admiral Commanding Reserves. Admiral Evans, who is fifty-seven, is not retiring. It is expected that he will be given a new naval appointment.



# A BURMESE STATE FUNERAL CELEBRATED WITH GAMBLING AND THEATRICALS.



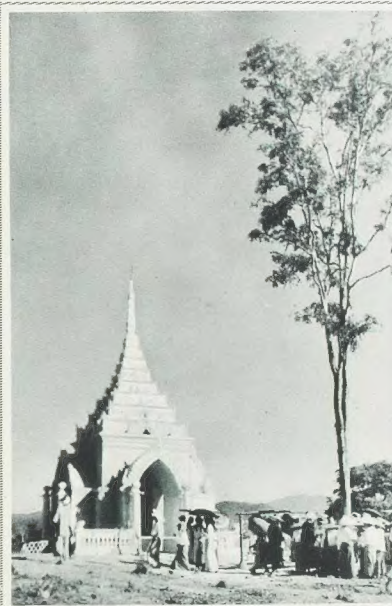
THE PROCESSION AT THE FUNERAL OF THE SAWBWA OF HSHIPAW, THE LARGEST OF THE SHAN STATES OF BURMA: SOME OF THE GREAT QUANTITY OF OFFERINGS, BORNE ON TRAYS AND TOPPED BY SUNSHADES.



A CANNON DRAGGED IN THE FUNERAL PROCESSION, TO FIRE THE SALUTE AFTER THE SERVICES: ONE OF THE TWO GUNS COMPRISING THE HSHIPAW STATE ARTILLERY BEING MOVED BY MAN POWER.



A MOURNER IN THE PROCESSION: AN OFFICER DRESSED IN WHITE, HOLDING A FAN, CARRIED IN A GOLDEN PALANQUIN, WITHOUT A COVER.



THE SAWBWA'S TOMB ON THE ANCESTRAL BURIAL HILL: AN ELEGANT, FINELY PROPORTIONED MONUMENT, PALE GREEN IN COLOUR.



AN ELEPHANT THAT CONTRIBUTED TO THE POMP OF THE FUNERAL PROCESSION; BEARING THE SAWBWA'S REGALIA AND HIS JEWELLED SWORD.



ATTRIBUTES OF THE SAWBWA'S MAJESTY IN THE FUNERAL: BEARERS OF THE ROBES OF STATE AND OTHER REGALIA SEEN IN FRONT OF THE GOLDEN COFFIN, AND AN OIL PAINTING OF THE DEAD RULER.



IN THE CAPITAL, WHERE THE RULER'S FUNERAL WAS CELEBRATED WITH MERRY-MAKING AND A FAIR!—ANIMAL GAMBLING GAMES PLAYED BY ROLLING THE BIG DICE DOWN THE CHUTE SEEN ON THE RIGHT.

A State funeral in the Shan States of Eastern Burma presents some surprising incongruities to Western eyes. There are elements in the celebrations reminiscent of a Lancashire wakes week, and of the Lord Mayor's Show; it is not a particularly solemn occasion. The mourners and officials wear white, and the capital city of the State indulges in ten days of *Pwe's*—that is, theatrical entertainments which generally go on until the early hours of the morning—as well as gambling and feasting. The photographs reproduced on this page were taken at the State funeral of the late Sawbwa of Hshipaw, held last month. Hshipaw is the largest of the Shan States, and its prince was educated in England and was a man of

very advanced views. The Sawbwa had actually passed away as early as April of last year; but his body was embalmed in honey and lay in state until the auspicious date chosen for the burial came round. The funeral procession from the golden lying-in-state *Pandal* to the pale green tomb on the Sawbwa's ancestral burial hill was long and elaborate. Fifty-two different sections are enumerated by our correspondent, ranging from Mounted Police with a fife and drum band to the elephant and horse bearing the regalia; and from the 2500 strings of clothes down to such strange items as firewood, bellows, and food for the dead. The services at the tomb included an imitation cremation and a Masonic service.



# ABOVE CLOUDS WHICH HIDE THEM FROM THEIR QUARRY ON THE GROUND: GERMAN DIVE-BOMBERS ON A PRACTICE "STALK."

WE illustrate here a group of German dive-bombers, a type of machine which the *Luftwaffe* (the German Air Force) has recently developed considerably. The machines are Junkers Ju.87s, fitted with Jumo 600-h.p. twelve-cylinder inverted-V petrol motors. Their performance figures and bomb loads have not yet been revealed, but their maximum speed is believed to be somewhere about 220 m.p.h. An interesting feature is the flap-gear seen in the bottom left corner, and the spoiler-gear just outboard of the undercarriage. These are designed to prevent the speed becoming too high in a nearly vertical bombing dive. "Braking" gear of this nature is generally fitted on modern dive-bombers; otherwise speeds in the neighbourhood of 500 m.p.h. might be reached in the dive, making it almost impossible for the pilot to judge distances, and probably rendering him unconscious when he "pulled out" at the bottom of the dive; not to mention the strain on the machine, which might fail. Not content with "air-brakes," designers of dive-bombers in several countries are now experimenting with *reversible propellers*, wherein the pitch of the blades can be varied to such an extent that they have the effect of actually attempting to drive the aeroplane backwards, and thereby help to check the tremendous speed of the earthward dive. The Junkers machines seen here mount three machine-guns. The bombs carried are not large—certainly not above 500 lbs. To the layman, dive-bombing is usually associated with naval warfare. It is certainly a manœuvre well adapted to accurate attacks on comparatively small targets such as warships, and to this end has been developed in this country and the U.S.A. Dive-bombers are also suitable machines for working from aircraft-carriers. The only machine expressly built as a dive-bomber in this country is the Blackburn "Skua," which is now coming into use by the Fleet Air Arm. In land warfare it is plain that dive-bombers are well adapted to making attacks on small or mobile targets, such as railway stations, road junctions, or troop concentrations. In Spain, dive-bombing is stated to have been used against convoys and troops on the road. The pilots seek to attack with the sun behind them, to increase the difficulties of the anti-aircraft gunners. They will also use low clouds as cover from which to "stalk" their quarry on the ground. Anyone who has watched these bombers at work knows that even the noise made by their breathless dives has a powerful psychological effect and is most unnerving to the gunners on the ground.

Photograph by Günther Pitz.



DIVE-BOMBERS IN FLIGHT: A TYPE OF MACHINE UTILISED IN THIS COUNTRY AND THE U.S.A. FOR NAVAL WARFARE;

BUT DESIGNED IN GERMANY FOR ATTACKING LAND TARGETS SUCH AS RAILWAY STATIONS AND ROAD CONVOYS.



# FIGHTING SHIPS OF THE GREAT POWERS: VII.—THE U.S.S.R. NAVY; FOR MOST PART A FLEET OF RECONDITIONED VESSELS.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY DR. OSCAR PARKES, O.B.E.



## TYPES OF SHIPS OF THE SOVIET NAVY, MANY OF WHICH ARE OF PRE-WAR CONSTRUCTION

The discussions between representatives of the British Admiralty and German Naval authorities, which took place in Berlin on December 28, following the German Government's notification of its intention to exercise certain rights conferred upon it by the Anglo-German Naval Agreements, have caused a great deal of speculation. This is not so much because Germany intends to build two 10,000-ton cruisers with 8-in. guns, but rather on account of her desire to build sufficient submarines to give her full equality in submarine tonnage with the British Commonwealth. The potential menace to shipping if these vessels had bases in the North Sea, Atlantic, and Mediterranean has

already been stressed by experts, who envisage a corresponding increase in the destroyer and other anti-submarine classes of ships in the British Navy. According to the "National Zeitung" of Essen, the new German programme is the result of the threat by the Soviet to the German Baltic coast, and this statement lends additional interest to this drawing showing types of ships in the U.S.S.R. Navy. The exact number of submarines possessed by the Soviet is not known, but she is credited with 134, with 30 building—the largest fleet of these vessels in the world. Besides the ocean-going types of submarine, such as those of the "Pravda" and "Nalim" classes, and sea-



## RECONDITIONED: THE FLEET WHICH IS ALLEGED TO THREATEN THE GERMAN BALTIC COAST.

going submarines, the Soviet has a large number of harbour-defence craft, of the "Malodki" type, with a surface displacement of 200 tons. Apart from these vessels, the Soviet Navy as a whole consists of ships of pre-war construction rebuilt and given some semblance of more modern design. The three battleships were completed in 1914-15, and now look grotesque with their goose-neck funnel and haphazard foremast, but it is reported that three new battleships of 35,000 tons are projected, the first of which may be laid down this year. The bigger cruisers belong to a pre-war class, of which the "Chervonaya Ukraina" was finished in 1924, the "Profintern" in 1925,

and the "Krasni Kavkaz" in 1934, with considerable modifications in design. Two cruisers of the "Kirov" class are in service, with two building. The most interesting ships are the newly completed "Leningrad" type of 3000-ton "scouts"—or very large destroyers of French design, which mount five 5.1-inch guns, and have a speed of 36 knots. The aircraft-carrier "Stalin" is a converted pre-war cruiser redesigned in 1929 and launched a year ago. Two real veterans of the Fleet, however, are the training-ship "Trevoley," first commissioned in 1893; the minelayer "25 Oktiabrya," built in 1873; and the cruiser "Avrora," now a training establishment, of 1900.

OSCAR PARKES



# THE CHARM OF MUSIC.

## MORE ABOUT HANDEL.

By FRANCIS TOYE.

A FORTNIGHT ago I tried to show how wrong people were in considering the "Messiah" as the kind of musical and religious equivalent of a Christmas plum-pudding and Handel as a stodgy, pompous old gentleman. This erroneous attitude to Handel and his masterpiece would not matter so much, had it not, in fact, worked to Handel's definite detriment. It placed him, so to say, in the one position in which his inferiority to Bach could scarcely be questioned, so that when the Bach revival began it was comparatively easy for the Bach fanatics to relegate Handel to a secondary position.

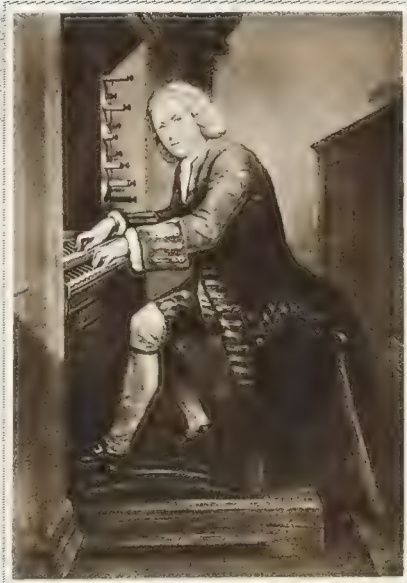
I would protest at once that I have the greatest possible love and admiration for Bach; but love and admiration are one thing and fanaticism another. In recent years Bach worship has been carried to extreme limits. Not all of Bach's

possessed genius of the highest order, the two men really had little in common. Both were considered "reactionaries" in their time; but Bach inaugurated a method destined to revolutionise music, while Handel (like Shakespeare) marked the culmination of a style. Bach approached music *via* the organ-loft, Handel *via* the opera. The first was essentially a German not altogether unmoved by cosmopolitan influences; the second was essentially a cosmopolitan who never quite forgot his German origin. One seems to have been primarily interested in the boldest of harmonic and contrapuntal experiments; the other in the perfect expression of broad or subtle general effects. Bach often wrote crabbedly for the voice and excelled in expressive *coloratura*; with Handel these merits and demerits were exactly reversed.

For my part, I refuse to admit that admiration for one or the other clashes in any way. Each seems to me to have given the world something quite distinct. Handel doubtless never rose to the heights of the "B minor Mass" or the ingenuity of the "well-tempered Clavier." Bach, on the other hand, never, to my mind, rivalled the thrill of the finale of "Israel in Egypt" or the grace of "Acis" or "Semele."

Further, there can be no doubt that the nationalist movement in English music has contributed to the neglect of Handel. I deplore the fact, but admit its inevitability. Handel's influence did, admittedly, stifle English musical expression for very many years; but it is hardly fair to blame Handel himself. Musical nationalism, like the law of musical copyright, had not been invented in his day. The partisans of "The Beggar's Opera" and other popular ballad operas caught, perhaps, a vague glimpse of its meaning, but I doubt very much if to serious musicians, like Greene and Arne, the term would have conveyed anything much. It was Handel's supreme, overwhelming genius that was responsible. Naturally, it swept everything aside. There are, I know, nowadays, people who flirt with the idea of composers like Byrd, Orlando Gibbons and Purcell being his equals. They are welcome to their opinion. Is there any doubt as to what the verdict of a jury of musicians drawn from every country would be if the case were tried before them?

As a matter of fact, the prestige of Handel stands notably higher to-day than it did, say, twelve years ago, at the time when Beecham gave his now historic performance of the "Messiah." In recent times we have at least had the opportunity to hear works such as "Jephtha," "Judas Maccabæus" and "Saul." The Concerti Grossi figure more frequently in the repertory; singers seem to be exploring a wider range of songs. In France there has grown up something very like a regular Handel cult; Germany has made a speciality in revivals of certain of the operas, notably "Giulio Cesare," "Rodelinda,"



JOHANN SEBASTIAN BACH (1685-1750): THE GREAT MUSICIAN WHO COMPOSED ORGAN MUSIC WHICH HAS NEVER BEEN EXCELLED.

In our issue of December 31 we published a portrait of Handel in connection with an article on "Handel and the 'Messiah'." On this page Mr. Francis Toye discusses the conflicting claims made on behalf of Handel and Bach and their respective merits. A portrait of Bach, whose organ music has probably never been excelled, is reproduced above. (From a print at the British Museum.)

though there may still be some way to go before the knowledge and love of Handel (the operas excluded) are as great as they were when I was a boy. At that time we were brought up on songs and choruses from works such as "Alexander's Feast," "Acis and Galatea," "Israel in Egypt," "Samson," and so on. I shall never forget the amazement of a certain German when my boyish familiarity with such works slipped out one day almost by accident. Hitherto he had regarded these as the sole preserves of scholars and specialists; the idea of an English boy taking them all, so to say, in his stride, was scarcely conceivable had he not been obliged to recognise the accomplished fact.

Few people, I find, realise the exceptional range of Handel as a composer; it can certainly not be surpassed—and, perhaps, not equalled—in the whole of music. The average musical amateur can scarcely be expected to know much, if anything, about the operas, all written in Italian, in no sense current in this country for more than a century, and probably at no time popular outside the more or less fashionable circles of London. Yet they form in reality the bulk of Handel's musical output, surpassing in number all his oratorios and cantatas—German, Italian and English—combined, and in every one of them there are two, three or more numbers that must be ranked as masterpieces—masterpieces in every style: the elegant, the gay, the grand, the tender, and even, sometimes, the passionate.

The convention of the classical Italian opera is so outmoded that a permanent re-establishment of any of them as entities seems unlikely, yet nobody can claim really to know his Handel unless he is to some extent familiar with them.

Even, however, if the operas be left out of account, there remains an altogether exceptional variety in Handel's music. Think of the great coronation anthems, such as "Zadok the Priest," the organ music, the chamber music, and that wonderful series of Concerti Grossi to which only Bach's Brandenburg Concertos can be cited as providing any just parallel. Think of the scarcely credible amount of ground covered by the English oratorios and cantatas, from the intense deep feeling of the "Messiah," "Samson" and "Jephtha," to the brilliance of "Alexander's Feast" and "Judas Maccabæus," the poignancy of "Semele," the grace and elegance of "L'Allegro" and "Acis and Galatea." For many years musicians were inclined to scoff at Samuel Butler's well-known claim for Handel as the supreme musician, but there are not a few nowadays

who, while conceding to Bach the primacy as a musician pure and simple, are again inclined to award the palm to Handel as a musical interpreter of human emotions. By a fortunate accident we English can claim some part, at any rate, in his heritage. Let us take heed that we most jealously preserve it.



DR. MALCOLM SARGENT.

Conducted the London Philharmonic Orchestra at the performance of Handel's "Messiah" given by the Royal Choral Society at the Royal Albert Hall on January 7. (Photograph by Sasha.)

music, however, is of equal value, and there is a great deal of snobbery and nonsense about some people's attitude towards him. The fact of the matter is that we English love the patent medicine: we hanker after specifics, scientific, intellectual, political and aesthetic. Our modern musical patent medicine is Bach, just as it used to be Mendelssohn or Handel himself, the best composer for the best people; complete satisfaction guaranteed in every instance; prescribed by the highest authorities as absolutely the last word in musical good taste. And so, too, many people have come to worship the name Bach rather than certain specimens, larger or smaller in quantity, of Bach's music. Let the frenzied applause that greets insignificant tritles such as the "Peasant" and "Coffee" Cantatas, to take but two instances, be my witness.

Moreover, since musical opinion is never happy, it seems, unless it is pulling down one idol to make room for another, it was almost bound, in its newly discovered Bach enthusiasm, sooner or later to consign Handel to comparative oblivion, the number of mansions in the kingdom of music being, apparently, strictly limited.

Yet how horrible in reality is this setting up of Bach against Handel at present in vogue! How Bach himself would have despised and deplored it. It is, moreover, more than usually unnecessary and uncalled for, since beyond the accident that they lived at the same time and both



MME. LINA PAGLIUGHI.

Is the principal soprano at La Scala, Milan, and has arranged to give a recital at the Queen's Hall on January 20. She appeared with Gigli at Covent Garden last season and was much applauded for her rendering of Gilda in "Rigoletto."



DR. BRUNO WALTER.

Arranged to conduct the B.B.C. Symphony Orchestra at the Queen's Hall, on January 11, when Mozart's "Symphony in G minor" and "Requiem Mass" were to be given, and again on January 18 in a programme of Brahms and Beethoven.

and "Serse," that curious comic opera, which opens with one of the most noble and beautiful tunes ever written, called "Ombra mai fu," but more widely known, in this country, at any rate, as the "Celebrated Largo."

So there is no reason for the Handelian enthusiast to feel downcast: things are moving in his favour, even



# THE FIRST GILBERT AND SULLIVAN FILM: A TECHNICOLOR "MIKADO."



THE FIRST GILBERT AND SULLIVAN FILM: NANKI POO (KENNY BAKER) MAKING SECRET LOVE TO YUM YUM (JEAN COLIN), THE BETROTHED OF KO-KO, THE LORD HIGH EXECUTIONER, IN "THE MIKADO."



THE TOWN OF TITIPU IN THE FILM VERSION OF "THE MIKADO": THE WELCOME TO KO-KO, WHO HAS BEEN CREATED LORD HIGH EXECUTIONER TO ESCAPE A SENTENCE OF DEATH FOR FIRING.



KATISHA: CONSTANCE WILLIS AS THE "MOST UNATTRACTIVE OLD THING" FROM WHOM NANKI POO RUNS AWAY.



NANKI POO'S SERENADE: KENNY BAKER AS YUM YUM'S LOVE-SICK ADMIRER SINGING "A WANDERING MINSTREL I..."



MARTYN GREEN AS KO-KO, THE LORD HIGH EXECUTIONER WHO IS FACED WITH THE POSSIBILITY OF HAVING TO EXECUTE HIMSELF



THE THREE LITTLE MAIDS: JEAN COLIN, ELIZABETH PAYNTER, AND KATHLEEN NAYLOR AS THE BRIDESMAIDS, GETTING READY FOR YUM YUM'S WEDDING TO NANKI POO, SINGING "THE MOON AND I."



THE MIKADO THREATENS KO-KO (KNEELING, LEFT) WITH A "LINGERING" DEATH, BELIEVING HIM TO HAVE EXECUTED NANKI POO; WITH KATISHA, THE MIKADO'S UNLOVELY DAUGHTER (SEATED, CENTRE).

T.R.H. the Duke and Duchess of Kent arranged to attend the gala film-première of "The Mikado" in Technicolor at the Leicester Square Theatre on January 12 in aid of the Boy Scouts' Appeal Fund. This opera, one of the most popular of the Gilbert and Sullivan operas, is the first to be put upon the screen, and this is by arrangement with Rupert D'Oyly Carte. It has been adapted, conducted and produced by Geoffrey Toye, with the London Symphony Orchestra and the chorus

of the D'Oyly Carte Opera Company. The film was made by "G. and S. Films," and directed by Victor Schertzinger; the décor being by Vertés. John Barclay, the Mikado, has played this rôle in America, and Kenny Baker, who is Nanki Poo, is an American with a very fine tenor voice. Martyn Green is a regular exponent of Ko-Ko; Sydney Granville plays Poo Bah; while Fish Tush, another nobleman, is rendered by Gregory Stroud, well known to Gilbert and Sullivan enthusiasts.



# ... OF OUR BRITISH HERITAGE.

## "OLD ENGLISH CUSTOMS AND CEREMONIES": By F. J. DRAKE-CARNELL.\*

An Appreciation by SIR JOHN SQUIRE.

THIS country is very rich in old customs and ceremonies. With the major and central ones, such as the Coronation rite, the Lord Mayor's Show, the procedure of Parliament, the search of the cellars before the session begins, the Changing of the Guard, the Trooping of the Colour, and many another, we are so familiar that we take them for granted. Of the countless others, we know, as a rule, only a few which are local to us or 'espe' like the awarding of the Dunmow Flitch. But a foreigner who should spend a year or two in England treating us as subjects for anthropology, like the denizens of Bali or Uganda, would find our system strewn with ancient relics, august or comic. Mr. Drake-Carnell, in one of Messrs. Batsford's beautifully illustrated books about our heritage, considers a well-chosen selection of specimens.

Everybody must have shared in some form of historic ceremony at one time or another, though the customs of palaces and colleges and companies may not be those of the village green. It is a matter of gold lace wine and boars' heads for some, beer, bacon and ribbons for others; dancing increases as you go down the social scale; prancing Lord Chancellors are not to be met outside "Iolanthe." Many of our most interesting customs are associated with charitable foundations. The Dunmow Flitch is in that category, though applicants are subjected to a severe

the Tichborne Dole is perhaps the most famous. Of the annual dances the Helston Furry Dance (which some trace to a Roman origin) is about the quaintest, with worthy councillors in top-hats dancing in and out of people's houses after the town band. Less known is

the Deermen's dance of Abbots Bromley in Stafford. This is one of those festivals which commemorate a grant of privilege. The Norman Kings despoiled and mutilated forest-dwellers for the sake of the deer; after Magna Charta many of them had their old rights restored. The people of

Abbots Bromley were granted their charter De Foresta and have rejoiced about it ever since. "The performers fetch the six deer-skulls, complete with antlers and mounted on short poles, together with the bows and arrows and the hobby-horse from the church tower, where they are stored by the vicar and then the symbolic dance begins. The deer run ahead through the streets, and the driver follows on his hobby-horse, whipping them on. The sportsmen, armed with bows and arrows, follow, chasing the deer and pretending to shoot at them, whilst the jester, complete with cap and bells, is also in evidence. A quaint old bowl is used to collect tolls from the spectators. The dance is celebrated now on the Monday after Wakes Sunday, that is to say, the Monday following."

Almost as deeply-rooted is the gratitude of Ratby, in Lincolnshire.



ONE OF THE MOST FAMOUS ANNUAL CHARITABLE "DOLES" IN ENGLAND: A DETAIL OF A PAINTING BY GILLIS VAN TILBORCH OF THE TICHBORNE DOLE OF FLOUR AND MONEY BEING DISTRIBUTED IN 1671

Tradition says that when Lady Tichborne was dying she asked her husband for a piece of land to maintain the giving of flour and money to all poor people for all time annually on the Feast of the Annunciation.



THE HISTORICAL RELIC THAT GOES WITH ONE OF THE MOST REMARKABLE SURVIVALS IN ENGLAND—THE HOCKTIDE FESTIVALS AT HUNGERFORD: JOHN OF GAUNT'S HORN, WITH AN INSCRIPTION COMMEMORATING HIS GRANT OF FISHING RIGHTS TO HUNGERFORD

The horn was presented to the men of Hungerford by John of Gaunt, fourth son of Edward III., with a gift of fishing rights, over five hundred years ago, and still the Hocktide is celebrated at Hungerford with the Court Baron and the Sandon Free Court and other picturesque ceremonials.

test. "The tracing of the origin of the 'Dunmow Flitch' has proved to be very difficult, for the custom has lapsed very often its history. In 1772 the Lord Mayor of the Manor stopped the presentation of the Flitch altogether, but it was revived again later, only to be 'abolished as a nuisance' in 1800. The celebrated novelist, Harrison Ainsworth, was responsible for the revival of the custom in 1855. . . . It is claimed that Lord Fitzwalter, in the reign of Henry III., ordered that 'whatever married man did not repent of his marriage or quarrel with his wife, in a year and a day after it should go to the Priory [this was probably Lees Priory] and demand the bacon, swearing to the truth, kneeling on two stones in the Churchyard.' It seems impossible to dispose or confirm this origin; but, in any case, to-day the claimants are 'tried' in court in Dunmow, Essex, and, according to the findings of the jury, the Flitch of Bacon is awarded."

Many of these old endowments are gone, but one records a good many surviving "doles," of which



AN OLD WEST COUNTRY MAY DAY SURVIVAL: THE HOBBY-HORSE PARADE AT PADSTOW.

Reproductions from "Old English Customs and Ceremonies" by Courtesy of the Publishers, Messrs. Batsford.

How many people, asked off-hand, could say where the health of John of Gaunt is annually drunk, standing, in old brandy? Nevertheless, at Ratby it is; he presented the village with a ewe and some land, the grass from which he ordained should be sold to provide a Whit-Monday feast, which is still kept up. John's memory is also annually drunk at Hungerford.

So we proceed, taking curious tenures and service customs in with the more popular ones. But there is nothing to vie in real interest with the popular customs, the fairs and feasts, the mummery and the dancing. In one London church the dancing takes place indoors; "every five years, at Knill's Mausoleum near St. Ives, in Cornwall, girls under ten years of age dance round a grave for a quarter of an hour and sing the Hundredth Psalm." At Wokingham in 1661 a man left money to pay for bull-baiting; this has been diverted to other ends, I think.

Oak-Apple Day, according to this authority, has largely lapsed, except at Northampton and Chelsea Hospital. When I was at school we all wore oak-leaves on May 29; the custom disappeared during the war. Unnoticed, I dare say that new celebrations are coming into existence which will later reinforce the old; it doesn't take a new public school long to be deep in traditional notions, and the friendly societies, with their banners and buffalo horns, are in the right old line.

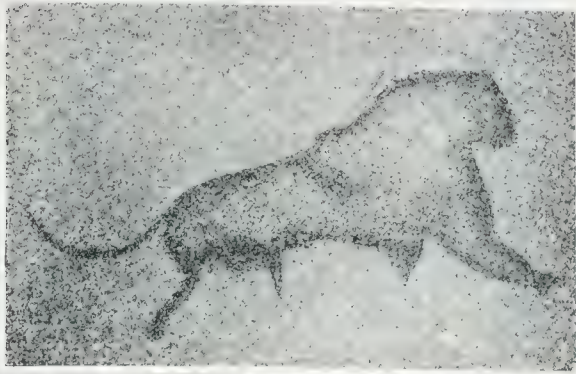


A GRACIOUS AND LITTLE-KNOWN CUSTOM LINKING ETON WITH THE TOWER OF LONDON: THE WHITE LILIES, BOUND WITH ETON BLUE, PLACED ANNUALLY UPON THE SPOT IN THE JEWEL TOWER WHERE, IT IS TRADITIONALLY HELD, RICHARD CROOKBACK MURDERED KING HENRY VI., FOUNDER OF THE SCHOOL, IN 1471.

\* Old English Customs and Ceremonies. By F. J. Drake-Carnell. Illustrated (Batsford; 7s. 6d.)



# ANIMAL ART IN THE CENTRAL SAHARA : MYSTERIOUS ROCK-DRAWINGS IN THE HOGGAR MOUNTAINS.



ONE OF THE MOST REALISTIC OF THE ROCK-DRAWINGS FOUND IN THE HOGGAR MOUNTAINS: A FIGURE OF A LION (15 CM. LONG FROM HEAD TO TAIL).



A MORE FANTASTIC EXAMPLE: TWO SILHOUETTES OF MEN BALD OR HITMILD, WITH A SMALLER BIRD-HEADED FIGURE OF EGYPTIAN TYPE (ABOUT 3 FT. HIGH).



A STRANGE ANIMAL FIGURE, COMBINING CHARACTERISTICS OF THE LEOPARD, CHEETAH, LION, OR A PACHYDERM: A VIGOROUS ROCK-DRAWING THAT RECALLS CERTAIN SCYTHO-SIBERIAN, OR, AGAIN, FIFTEENTH-CENTURY KOREAN PAINTINGS (HEIGHT ROUGHLY FROM 1 TO 5 FT.).



SHOWING A REMARKABLE EXAMPLE OF PERSPECTIVE IN THE THREE HEADLESS FIGURES OF CATTLE ON THE RIGHT: AN UPPER LEVEL ROCK-DRAWING.



BELIEVED TO BE OF HIGH ANTIQUITY: GROUPS OF ROCK-ENGRAVINGS REPRESENTING AN ELEPHANT HUNT (OVER 7 METRES LONG AND 2 METRES HIGH).

The above illustrations relate to the French Expedition to the Hoggar Mountains, described (on the following page) by Comte F. de Chasseloup Laubat, and more fully recorded in his recent book "Art Rupestre au Hoggar" (Librairie Plon, 8, Rue Garancière, Paris; 80 francs). In that very interesting work will be found details of all these photographs. Concerning that reproduced in the centre of this page Comte de Chasseloup Laubat writes: "On a rectangular block of rock

is a strange animal recalling by its spots a leopard or a cheetah, a pachyderm by the deep folds of its skin, but above all a lion by its mane, tail and general proportions. The patina is certainly very ancient. The vigour of the line, the bold stylisation, at once simple and subtle, and the tenacity of the animal's expression recall certain Scytho-Siberian bronzes, or, again, certain Korean paintings of the fifteenth century, representing a tiger in a similar attitude, ready to charge."



## SAHARAN INFLUENCES ON EARLY EGYPTIAN ART?

REMARKABLE ROCK-DRAWINGS AND PAINTINGS, SUGGESTING A VERY ANCIENT CULTURE WHICH MAY HAVE AFFECTED EGYPT; DISCOVERED BY A FRENCH EXPEDITION INTO THE HOGGAR MOUNTAINS.

By COMTE F. DE CHASSELOUP LAUBAT, Author of "Art Rupestre au Hoggar." (See Illustrations on the preceding page, and Colour Reproductions on the following pages.)

IN the early spring of 1935 the Expédition Alpine Française du Hoggar left Algiers for the south. The leader of the expedition was Captain R. Coche, whose eight years' service in Northern Africa and experience of mountain climbing were invaluable assets; and the main objective of the expedition, as denoted by its name, was to climb various peaks in the Hoggar Mountains. My other companions were R. Frison-Roche, one of the foremost guides of Chamonix, and Pierre Lewden, one of the greatest athletes ever produced by France, who, amongst other titles, was twice A.A.A. high-jump champion of England in the days when I myself held the 100-metres sprint record for my country. We also had attached to us a very clever cinema operator, Pierre Ichac, who was to make a coloured film, by a new process, illustrating the journey.

The further aims of the expedition were to chart certain regions of hitherto unknown, or little-known, country; to study the fauna of those parts; to search for archaeological remains, which the French geologist and explorer Conrad Kilian had indicated to us as possible to find if we were lucky. I joined the expedition largely in this hope, being a representative of the Musée d'Ethnographie du Trocadéro, now the Musée de l'Homme. At the well of Tesiou, a point some thirteen hundred miles south of Algiers, we were set down by the comfortable bus of the trans-Sahara service of the Transports Tropicaux. There our Toureg porters and camels awaited us, and we soon left the beaten track for what was then the practically unknown chain of mountains called the Tefedest.

Before coming to the principal object of this article (the archaeological discoveries), I should like to write a few words on the sporting side of the venture. Four peaks, ranging from 6000 ft. to 10,000 ft., were climbed, three of which were virgin, the most important being the Gareit el Djenoun, or the Mountain of the Genii. This ascent turned out to be a gruelling experience, owing largely to the fact that our natives, on account of the legends of the evil genii, would not go anywhere near the mountain. This forced us to carry supplies and water for three days, and all our climbing material, ourselves. The rock was extremely difficult and the heat appalling. However, owing to the ability and courage of Frison-Roche, the summit was reached without accident. This also applied to the ascent of the Saouinan, Hama and Tharen peaks.

By way of diversion, we revived the ancient Toureg sport of hunting mouflon with dogs and spears, a very difficult form of hunting, as may be well imagined, among steep rocks and in that climate. We even succeeded in catching two alive with the aid of our mountain ropes.

It was only at the end of May, after two months on foot and on camel, that we reached the region where we discovered the rock-paintings and engravings, thanks not only to Kilian's indications (one might say predictions), but to the luck we had in at last finding the only native, an old and solitary mouflon-hunter, who had ever seen them. They lie beyond the gorges of the Upper Mertoutek, a dried-up river-bed, on three different levels (A, 4800 ft.; B, 5000 ft. C, 6200 ft.), the two highest being difficult of access.

to which can perhaps be attributed the ostriches and the large painted fresco of that level. It is to be noted that, apart from a few very fine engravings (of similar style and execution to the elephants), found in certain parts of the Sahara before us by Professor E.-F. Gautier, C. Kilian

The styles of the rock-drawings at level A are of great diversity, and are suggestive of several civilisations, ranging from the ancient (the engraved lion, the painted lion, and the elephants) to the much more recent period which gave birth to what is commonly known as the Libyco-Berber style, and

If we leave level A and go up to levels B and C, it is to be remarked that: (1) there are no engravings at either of these levels; and (2) the paintings at both these levels are of one style only, quite different from the style on level A; different, in fact, from the styles of any paintings hitherto found in the Sahara (e.g., those showing the big herd of cattle, the archers, and the dancers).

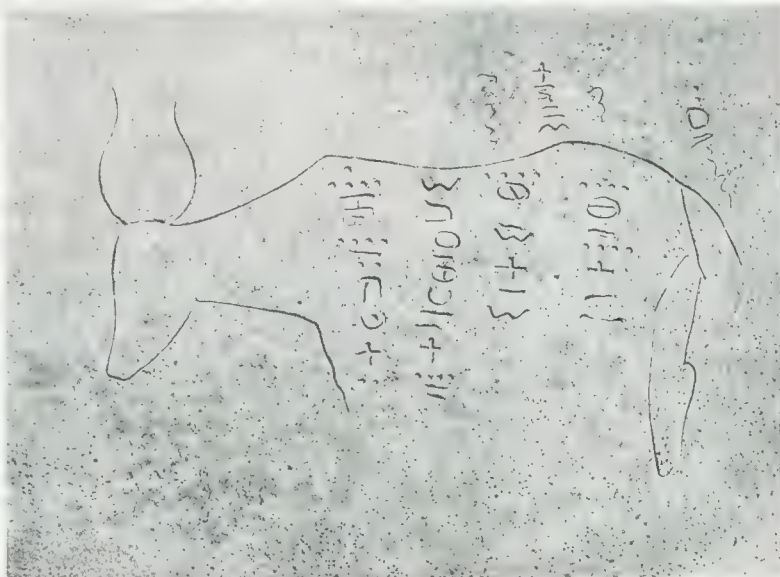
There is no doubt that after glancing at these astonishing paintings one may be struck by two outstanding resemblances: (1) with certain Bushman paintings of South Africa; (2) even more so, perhaps, with manifestations of early Egyptian art. The immediate conclusion that one is tempted to draw is, of course, that the early inhabitants were probably of negroid race and must have been dominated, or at least influenced, at one time by the early Egyptians. But if one glances at the relief map of Northern Africa and tries to imagine

what the Hoggar region must have been thousands of years ago, one must realise that it was the starting-point of three great rivers—the Ir'har'har, the Tamanrasset, and the Tafassasset, the first of which linked it directly to the north, and the other two to the south. One is then led to believe that the early Hoggar race was perhaps a mixture, on one side of early men of Cromagnoid race coming from the north, fleeing, perhaps, from a then Glacial Europe by way of the Iberian peninsula, and down by the Ir'har'har; and, on the other side, early men of negroid race coming up from the Equatorial belt and making by the Tafassasset towards more temperate regions. It does not seem absurd to imagine that those two fundamental elements of mankind met half-way in that Hoggar region, which must then have been a fertile and temperate country. This also might explain the resemblance of these paintings to some of those well known in the south of France and Spain. This theory does not explain the "Egyptian resemblance," and nothing points a priori to an influence coming from the

East—in other words, from Egypt—towards the Hoggar. It seems difficult to explain why men who lived in the fertile valleys of the Nile should have wished to cross over two thousand miles of desert to reach another fertile country called the Hoggar, but there are reasons for a migration from West to East.

There is no doubt that for many tens of centuries the huge Sahara desert has been gradually getting drier and drier, and it is evident that the fertile region of the Hoggar was amongst those regions which dried up last. As it dried it is apparent that the people and the animals who lived there left the country. Where did they go? Some must have migrated to the North and to the South, following the natural routes taken by their ancestors. To-day in North Africa, and also on and below the Niger, there exist tribes of men who have much in common with the Touareg, who are the descendants of that great ancient race that peopled the Hoggar in prehistoric times. But it is also possible, and, in fact, probable, that another group of that early Hoggar race migrated towards the East, because towards the East there was the only river that still existed in Africa at the same latitude: the Nile.

I am sorry that it is impossible in a short article to try to prove, by geologic, geographic, climatic, linguistic, or ethnographic arguments, a theory which tends to show that at least a large element of the Egyptian race and of Egyptian art has come from the West. Whether or not this theory can be substantially proved in the future, it is most likely that the discoveries of the Oued Mertoutek are suggestive of extremely ancient and possibly pre-dynastic civilisation. This surely should tempt many young men to seek adventure in those parts in order to attempt to throw further light on the origins of mankind.



WITH A REMARKABLE AND MYSTERIOUS INSCRIPTION ON THE BODY: A ROCK-ENGRAVING OF AN OX WITH LYRE-SHAPED HORNS FOUND IN THE HOGGAR MOUNTAINS. (THE ORIGINAL BEING NATURAL SIZE.)  
Comte F. de Chasseloup Laubat writes regarding this rock-drawing: "Two large oxen with lyre-shaped horns face each other. One of them bears *tifnars à lef*, archaic and quite undecipherable. The interest in these two engravings rests in their great size (natural size), and their clear-cut, chiselled appearance."



THE OSTRICH HUNT: A ROCK-DRAWING AT THE LOWEST LEVEL OF THOSE FOUND IN THE HOGGAR MOUNTAINS IN THE SAHARA.

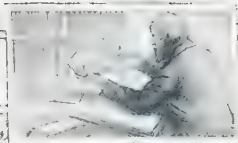
Here we see an ostrich hunt, finely engraved, although in somewhat shallow relief—so shallow, indeed, that the investigators had to have recourse to the photographer's chalk. Eight ostriches and a mouflon face a number of dogs, while two hunters attack them with spears. A third hunter, perched on a camel, prepares to join in the fray. This last detail suffices to give the engraving a maximum age limit of 1500 years.

and the British explorer Mr. Francis Rodd, and a few others, the great majority of engravings, of which there are legion, that have been found here and there nearly all belong to that Libyco-Berber style which must be considered as more or less recent and decadent.





## THE WORLD OF SCIENCE.



### SHREWS, ANCIENT AND MODERN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHEN I am in the mood for some light reading, and can afford to give myself a little leisure, I often turn to the delightful pages of old Gilbert White's "Natural History of Selborne." And the other day I came across his cogitations on the shrew-mouse. This poor creature, for nigh on a thousand years, has been anathema to the countryman. How the prejudice against it arose is lost in the mists of time. But superstition and prejudice go hand in hand, as witness the horrible records of the days when witchcraft held sway among us.

The shrew mouse had the misfortune to become one of the many victims of such prejudice. "In a farm yard in the middle of the village of Selborne," he tells us, "there stood a row of pollard ash-trees, which, by the seams and long cicatrices down their sides, manifestly show that in former times, they have been cleft asunder. When young and flexible, they were severed and held open by wedges, while ruptured children, stripped naked, were pushed through the apertures, under a persuasion that, by such a process, the poor babes would be cured of their infirmity! As soon as the operation was over, the tree, in the suffering part, was plastered with loam, and carefully swathed up. If the parts soldered together . . . the party was cured, but, when the cleft continued to gape, the operation, it was supposed, would prove ineffectual"; and near the church was "a very old, grotesque, hollow pollard ash which for generations had been looked on with veneration as a 'shrew-ash' whose twigs when gently applied to the limbs of a beast suffers from the running of a shrew mouse over the part affected: for it was supposed that a shrew-

though when one is occasionally seen it is always regarded as a mouse. The largest measures no more than two inches in length, and the other, or lesser, shrew, no more than covers the area of a penny (Fig. 1). Save for these differences in size they are exactly alike. It is strange that men should call these little animals "mice": for they have no visible ears, and the eyes have become mere

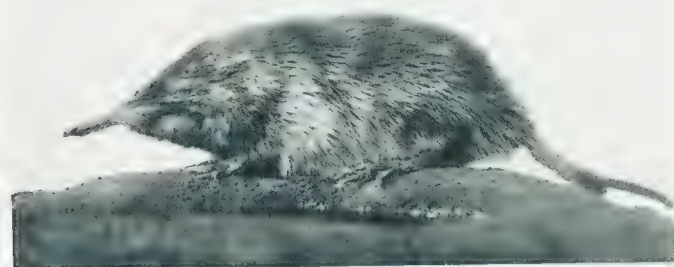
What the remote ancestor of the tribe was like we do not know, and we can only guess at the agencies at work which brought into being the very great number of the strikingly different types which we know to-day. We may be very sure, however, that the pursuit of food has played a very important part. As the group spread wider and wider under the stimulus of hunger, experiments with new kinds of food had to be made as new settlements were founded. Although primarily insectivores, some, either of choice or necessity, adopted a new diet, and some became worm-eaters. Worms are included in the diet of the common shrew, though they form but a small portion of its bill of fare. But, as with its cousin the mole, worms became more and more the staple diet. To get them in sufficient plenty they had to invade the haunts of their prey and burrow for them underground. We see the final result of such strenuous activity in the mole of to-day, with its fore-feet transformed from walking limbs to digging or uns-great, broad hands and long nails. The eyes of the mole are even smaller than in the shrews, and it was supposed that this was the result of "natural selection." As a matter of fact it already had degenerate eyes when it started as a burrower. The long, flexible snout of the mole is another shrew-like character (Fig. 4). It is, indeed, a conspicuous feature in many of the shrew tribe, as, for example, in the very long . . . *Phylloscopus*, and the desman and the elephant shrew (Fig. 5).



1. THE SMALLEST BRITISH MAMMAL: THE PIGMY-SHREW (*Urotypus*) SEEN PLACED ON A PENNY: ACTUAL SIZE, WHICH IS MUCH LESS COMMON THAN ITS LARGER RELATIVE.

vestiges, which must be sought for carefully amid the fur. And both ears and eyes are conspicuous enough in mice! Furthermore, the nose is prolonged into what might almost be

called a short trunk. While the fur is so short as to look like velvet-pile. Another peculiarity these two species present is the red colour of the front teeth. Herein it agrees with some other nearly related members of the tribe, while in yet other species, nearly related, these teeth are white. Now we find a precisely similar difference among the rodents. No



2. FORMING A CONNECTING-LINK BETWEEN THE SHREWS AND THE MOLES: THE DESMAN (*Sigmodon*), WHICH HAS WEBBED HIND-FEET.

There are two species of the desman; one is found in the Pyrenees and the other in Russia.



3. SHOWING THE LONG SNOOT AND THE TINY VESTIGE OF THE EYE AND THE EAR INDICATED BY AN ARROW, WHICH HAS BEEN PUSHED ASIDE TO EXPOSE IT: THE HEAD OF THE COMMON MOLE WITH A PORTION OF THE GREAT DIGGING HAND SEEN ON THE RIGHT.

mouse is of so baneful and deleterious a nature that whenever it creeps over a horse, cow, or sheep the suffering animal is afflicted with cruel anguish and threatened with the loss of the limb. . . . A shrew ash was made by boring a deep hole with an auger into the body of the tree, and into this a poor shrew-mouse was thrust alive, and plugged in," doubtless, as he remarks, with quaint incantations long since forgotten! Shakespeare, it will be remembered, uses the shrew as the type of a peevish woman, a scold, and the term is in use among us to this day.

There is no smoke without fire, we are told, and the shrew certainly displays a very irritable, not to say ferocious, disposition. If two are confined together, one will assuredly speedily attack and kill the other. And added to this unpleasant feature it has the habit, when molested, of discharging a most vile odour. The unlovely disposition of the shrew was commented on by the Rev. Henry Topsell, who assures us that "it is a ravening beast, feigning itself gentle and tame, but being touched, it biteth deep and poysoneth deadly. It beareth a cruel minde, desiring to hurt . . . neither is there any creature that it loveth, or loveth him, because it is feared of all!"

To-day, not even in the remotest country villages will these superstitions and prejudices be found. From a position of unenviable notoriety it has passed into oblivion;



4. HAVING LONG HIND-LEGS, WITH WHICH IT COVERS THE GROUND IN LEAPS: THE ELEPHANT-SHREW (*Moschinos*), WHEREIN THE SNOOT IS CONSPICUOUSLY LONG AND FLEXIBLE.—IN THIS SPECIMEN THE TAIL HAS BEEN ACCIDENTALLY SHORTENED. (Photograph by D. Sed-Smith.)

explanation has yet been found for these curious differences in the coloration of the teeth. The whole dentition of the shrews, however, is peculiar, but this must be described later.

What is in my mind at the moment is the whole great group of the "insectivora" to which our shrews belong.

which has still further departed from the bodily characteristics of its tribe in development of long hind-legs for leaping; hence it is also called the jumping-shrew. But what led to this mode of locomotion, which we find again in a more intensive form in the jerboa and the kangaroo, which are rodents and not even remotely related to the shrew tribe, and the kangaroos, which are marsupials? But there is another "shrew," the Cape golden mole (*Chrysochloris*), which has adopted a burrowing life and, as a consequence, has transformed the body into a mole-like shape. But herein the hand has not become transformed into a digging organ, as in the true mole, but, instead, it has developed two great digging claws and a horny cap to its nose. The "moulding forces," in both cases, have been determined by the nature of the ground which has to be tunnelled.

There are yet others of this great tribe of shrews which have taken to seeking their food in the water and have developed webbed feet. One of these is the desman, very nearly related to the true shrews (Fig. 2); the other is the West African potamogale, which, in the form of its body, is singularly otter-like. It has gone even further than the

otter in this transformation, since its long tail is flattened from side to side. In the animal kingdom overcrowding results in driving the surplus population into new areas and new conditions. In response they develop structural changes to meet the enforced alteration in their mode of life.



## BOOKS OF THE DAY.

IN reading

memoirs of novelists, there is inevitably a tendency to look for originals whether of people or of places—described in the novels. This principle holds good, of course, regarding "JANE AUSTEN." A Biography. By Elizabeth Jenkins (Gollancz; 15s.). The biographer warns us at the outset, however, not to expect too much in the way of such identifications. When, as here, we are concerned with a woman novelist, whose stories all dealt with marrying and giving in marriage, we naturally feel curious to know what were her own experiences in affairs of the heart. Jane Austen herself did not marry, though not through lack of opportunity. According to the present volume, her most serious love-affair was something of a tragedy, whereof little is known. That little is given on the authority of Jane's sister, Cassandra, who revealed it, years later, to Caroline Austen. "She told her niece," we read, "that when she and Jane had been staying in Devonshire, they had met a young man. . . . He appeared to be greatly attracted by Jane; Cassandra's impression was that he had fallen in love with her and was 'quite in earnest.' He was very anxious to know where they would be the next summer, implying that, wherever it was, he should be there too. Cassandra's opinion of him may be inferred from the fact that she thought him worthy of Jane, and she was certain also 'that he would have been a successful suitor.' They parted in the full expectation of meeting again, but more happily. Shortly afterwards they learnt that he was dead." That was in 1807. During the next year she one day accepted a suitor very eligible from a worldly standpoint, but cancelled the engagement next morning, after searching self-examination.

Miss Jenkins does not claim to have unearthed any new facts or to have had access to any fresh sources of information. Her book has the interest which must belong to any sincere study of Jane Austen and her work, and she writes as a wholehearted admirer. Personally I have found the book very enjoyable, and, if I put forward one or two minor grumbles, they must not be taken too seriously. Explaining her own aims, the author writes:

Studies of Jane Austen abound, but so far as I know, none of them presents a full length story of her life in strictly chronological order; though they supply much interesting material and comment under separate headings. They leave me, at least, with a sense of confusion. This work can offer hardly any of the attractions that make fashionable biography so stimulating: on the subject of Jane Austen I myself have not felt able to be either patronising or clinical; but I thought that some of her admirers who had not the leisure to make out a chronological account of her for themselves might like to find it done for them." This laudable scheme for a clear and straightforward life-story has been rather spoilt, I think, by mixing the record of events with so much exposition of the novels. The biography and the critical appreciation would both have been more effective if kept separate.

One little grievance of mine applies not to this book in particular, but to many others published nowadays, and that is the absence of useful "sign-posts" to the geography of the work in the form of chapter-headings, page-headings, and, above all, an index. In a book of 350 pages about Jane Austen I do not need to have her name repeated at the top of every single page, while at the head of the chapters a mere number conveys nothing. The absence of an index in a biographical or historical work is, of course, indefensible. In proceeding through the book, I was compelled to make for myself a kind of index of any particulars to which I might want to refer back. Most readers, again, will regret the absence of illustrations. On this point Miss Jenkins says: "I was unable to find a portrait of Jane Austen as a woman which could be thought to do her justice. Three sketches by Cassandra Austen of which I have seen reproductions, however excellent and interesting in their way, have the unpleasantness of amateur work. The portrait by Zoffany which forms the frontispiece to *The Life and Letters of Jane Austen* is enchanting, but it represents a child of fourteen, and as I did not think it would do to stand by itself, I did not ask permission to reproduce it." In this matter I am bound to say I regret her decision; even amateur portraits would have been better than none, and sometimes the border-line between the amateur and the professional is not very distinct. Although the Zoffany portrait is not reproduced here, the author, on a later page, gives a very detailed verbal description of it, so detailed, in fact, one feels it might have been as well to have the portrait itself. Apart from portraiture, too, one would have welcomed some pictorial record of landscape and houses once familiar to Jane Austen.

Miss Jenkins has an interesting section discussing Jane Austen's knowledge of English poetry and her very limited efforts in that medium. "From her writing," says the biographer, "it is easier to see how much the world about her cared for poetry rather than the extent to which she

By CHARLES E. BYLES.

cared for it herself; but one may judge how well in revivers of Shakespeare had done their work when, in 1813, Henry Crawford was made to say: 'Shakespeare one gets acquainted with without knowing how. He is part of an Englishman's constitution.' The biographer suggests that Jane Austen might have been expected to admire the poetry of Pope, but points out that such an assumption is not supported by certain allusions to Pope in "Northanger Abbey." Here I turn to the life-story of another poet who had been associated with Pope and Swift in a triumvirate of literary friendship about half a century before Jane Austen's time, and whose memory has just been revived in "JOHN GAY." His Place in the Eighteenth Century. By Pabbe Fenwick Gave. With 8 Illustrations (Collins; 18s.).

In this

vivacious biography, the author gives a charming account of the said "triumvirs" in their relations with each other by visits or correspondence. Their chiet contributions to contemporary satire are neatly assembled in a passage relating to the appearance of "The Dunciad." "So the trial of the three cavaliers was completed. *Gulliver* with his sober matter-of-fact descriptions of amazing countries and their inhabitants had, by comparison, held up the civilisation that eighteenth-century London knew to ridicule and bitter shame. . . . Gay, taking up the gauntlet in his *Beggar's Opera*, concentrated less on hypocrisy and more on the conception of social life as all men knew it—and Newgate was his scene of action. Last, but not least, Pope (tolerant of either hypocrisy or corruption, except when they entered the world of letters, attacked stupidity, or 'dullness' with all the vigour in his power. Not for him the mock straight forwardness of a travel-book which set out to describe an imaginary Lilput and Brodskingnag, and turned the whole of Europe inside out in the process—nor the brisk, engaging heatness of *recreo intime* which purported to concern newswomen in Newgate and made an Aunt Sally of the Government *en passant*; his was the policy—with chief Dunces Mr. Theobald (later to give place to Colley Cibber) and chief setting that Universal Darkness which was Dullness, or No-Knowledge, or half-Knowledge or (regrettable as it may seem, knowledge employed against Pope." Here, by the way, the author seems to give the word "Dunces" an unusual sense.

John Gay was a lovable man who had the faculty of drawing out the best qualities of his friends. Pope and Swift, for instance, never showed themselves in a kinder mood than in their dealings with Gay. This was particularly exemplified when Gay's health broke down after the banning of his play "Polly" (sequel to "The Beggar's Opera") by the Lord Chamberlain in 1725. On that occasion Pope wrote to Gay: "If, as I believe, the air of a better clime, as the southern part of France, may be thought useful for your recovery, thither I would go with you infallibly; and it is very probable we might get the Dean with us, who is in that abandoned state already in which I shall shortly be; as to other cares and duties, Dear Gay, be as cheerful as your sufferings will permit: God is a better friend than a Court; even any honest man is better. I promise you my entire friendship." Whereupon the biographer comments as follows: "All the letters which Pope wrote to Gay are pleasant letters; they are easily the cream of all his voluminous correspondence, and this is one of the best. The offer to go to France was indeed magnanimous beyond all words—for Pope dreaded above everything a sea journey (he declared that a doctor had once told him such a journey would kill him), and yet he was prepared to undergo it for his friend."

Gay's latest biographer bears a surname so similar to his as to raise our curiosity whether she can claim relationship, but I do not notice any reference in her book to this matter. Before reading it, I did not know, or perhaps had forgotten, his association with the West Country. After leaving his native Barnstaple in early life, he does not seem to have returned thither, but that Barnstaple did not forget him is evident from Miss Gaye's concluding paragraph. Here she writes: "Three days after Gay's death, John Rich, taking the tide of publicity at full flood, revived *The Beggar's Opera* at the new theatre at Covent Garden. It ran then as ever, with resounding success. . . . Nearly fifty years after Gay's death, when even the seemingly immortal Robert Walpole had gone the way of all flesh, *Polly* was finally 'released' for public performance. The aged Duchess of Queensberry, who had long survived husband and both sons, was present. . . . But the incident on which one would like to close a life of Gay is neither the eventual production of *Polly* nor the continual revivals of *The Beggar's Opera*. It is one described by J. R. Chantler in *The Western Antiquary*, and concerns the actor Thomas Incedon, who was, in his day, a popular singer and a more than popular Macheath.

Half a century after Gay's death, Incedon, the celebrated vocalist, during a professional tour of the West, visited Barnstaple as a pilgrimage to the birthplace of Gay, and on being shown the house in which the poet had passed his early days, astonished and delighted the neighbours by breaking out into song in the open street in front of the house, and in the stillness of a bright moonlight evening, warbled several of his songs and ballads as a tribute to Gay's memory."

At the moment there are no more books about the eighteenth century on my waiting-list, but readers interested in theatrical history may like to turn from the days of "The Beggar's Opera" to modern times, as represented by two interesting stage biographies, namely, "ROBERT LORRAINE. Soldier, Actor, Airman. By Winifred Lorraine. With 18 Illustrations and Map (Collins; 7s. 6d.); and "CHARLES LAUGHTON AND I." By Elsa Lanchester. With many illustrations (Faber; 8s. 6d.)



AN IMPORTANT ARCHÆOLOGICAL DISCOVERY WHICH HAS RECENTLY COME TO LIGHT. THE FIFTH-CENTURY "BRACTEA," FOUND ON FARMLAND NEAR ÖREBRO, WHICH COMPARES WITH THE MISSING VADSTENA "BRACTEA." (Actual size.)

This fifth-century "bractea" (a small gold disc) was found about a year ago in a field near Örebro, Sweden, but its discovery was only recently made known to the authorities. It corresponds to the famous Vadstena "bractea," in having the same device in the centre, but the border is broader and ornamented with indented geometrical figures. The loop and the triangular field below it are decorated with ornaments of fine filigree work. The Örebro "bractea" is believed to date from the fifth century and is therefore as old as the Vadstena relic.



FOR COMPARISON WITH THE "BRACTEA" DISCOVERED NEAR ÖREBRO, SWEDEN: THE FAMOUS VADSTENA "BRACTEA," WHICH HAS BEEN MISSING FROM THE NATIONAL HISTORICAL MUSEUM IN STOCKHOLM FOR SOME YEARS. (Twice actual size.)

The famous Vadstena "bractea" has been missing from the National Historical Museum in Stockholm since the end of November. Its disappearance coincides with the announcement of the discovery of another "bractea," also dating from the fifth century, at Örebro. The Vadstena "bractea" is one of four objects which bear all the twenty-four runes and it was found near Vadstena in Östergötland in 1774. In the centre is a device depicting a human head above the back of a bucklike animal facing a bird, encircled by the runes. The border is formed of twisted gold cords. The actual "bractea" has a diameter of 31 mm.



# IN THE SCOTTISH ART EXHIBITION AT BURLINGTON HOUSE:

"ILLUSTRATED LONDON NEWS" SCOTTISH



"THOMAS TROTTER"; PAINTED BY WILLIAM MILLAR, A MID-EIGHTEENTH-CENTURY PORTRAIT-PAINTER, IN 1767.

(Lent by the National Gallery of Scotland.)



"THE COCK OF THE NORTH": GEORGE, FIFTH DUKE OF RICHMOND AND LENNOX, IN FULL HIGHLAND DRESS; BY GEORGE SANDERS (1774-1846).

(Lent by the Duke of Richmond and Gordon.)

## A GALLERY OF PORTRAITS BY LESS-KNOWN MASTERS.

ART SECTION; PART II., PAGE 1.



"ANDREW BELL," THE ENGRAVER; BY GEORGE WATSON (1767-1837), FIRST PRESIDENT OF THE SCOTTISH ACADEMY.

(Lent by the National Portrait Gallery of Scotland.)



"GAVIN HAMILTON": A PORTRAIT OF A LANARK-BORN PAINTER WHO WORKED IN ROME; BY WILLIAM MOSMAN, WHO DIED IN 1771 AT ABERDEEN.

(Lent by Miss Balfour-Melville.)



"LADY JEAN CAMPBELL, FIRST MARCHIONESS OF LOTHIAN": A PORTRAIT BY DAVID SCOUGALL (DATED 1654).—[Lent by the Marquess of Lothian.]



"HENRY LAUDER": A WORK BY ROBERT SCOTT LAUDER (1803-1866), THE GREAT EDINBURGH ART TEACHER.—[Lent by the National Gallery of Scotland.]



"HENRY MACKENZIE," WRITER OF THE FAMOUS EIGHTEENTH-CENTURY SENTIMENTAL WORK, "THE MAN OF FEELING"; BY COLVIN SMITH (1705-1875).

(Lent by the National Portrait Gallery of Scotland.)



"LIONEL FANSHAW": BY J. MICHAEL WRIGHT, A SEVENTEENTH-CENTURY SCOTTISH PORTRAIT-PAINTER, WHO IS MENTIONED IN EVELYN'S DIARY.

(Lent by Major C. H. Fanshawe.)



"LADY MANNERS"; BY DAVID MARTIN (1736-1798), A PUPIL OF ALLAN RAMSAY AND A TEACHER OF RAE BURN.

(Lent by F. Howard Reid, Esq.)



# IN THE SCOTTISH ART EXHIBITION: MINOR LATTER-DAY MASTERS.

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; "PART II., PAGE 2



"ENGLAND'S CAPITAL"—SHOWING THE THAMES SEEN FROM THE EARL OF CASSILLIS' PRIVATE GARDEN; BY ALEXANDER NASMYTH (1758-1840), THE SCOTTISH LANDSCAPE PAINTER TRAINED UNDER ALLAN RAMSAY IN LONDON.—[Lent by David Baird, 189]



"THE RECONCILIATION OF OBERON AND TITANIA"; AN EARLY WORK BY SIR J. NOEL PATON (1821-1901), LATER FAMOUS FOR HIS RELIGIOUS PAINTINGS. [Lent by the National Gallery of Scotland.]

SIR JOSEPH NOEL PATON was born at Dunfermline in 1821 and was one of the oldest survivors of the "Pre-Raphaelite epoch." In 1847 he won a premium in the Westminster Hall Competition in London with two pictures, one religious namely, "Christ Upon the Cross," and the other distinctly pagan in spirit—namely, "The Reconciliation of Oberon and Titania." His paintings were of a very sentimental and religious character, but attained to extraordinary popularity. Many of them were engraved and the reproductions commanded a large and important sale, especially among Nonconformists. Queen Victoria purchased several of his works, her patronage assisting very largely to make him well known.



"THE PIED PIPER"; BY J. E. CHRISTIE (1847-1914), A PAINTER WHO WORKED IN PARIS AND GLASGOW.—[Lent by the National Gallery of Scotland.]



"CROSSING THE BAR"—SHOWING A DUTCH SLOOP CLOSE-HAULED, WITH LEE-BOARDS DOWN; BY E. T. CRAWFORD (1806-1895), A PAINTER OF LANDSCAPES AND SEA SCENES, WHO WORKED MUCH IN HOLLAND.—[Lent by the National Gallery of Scotland]

THE painting illustrated below depicts a famous Edinburgh riot, immortalised in Scott's "The Heart of Midlothian." In 1736 two smugglers were under sentence of death; but the City Guard, under Captain Porteous, was warned to expect an attempt to rescue one of them at his execution. Although no attempt at rescue materialised, the mob attacked the guard after the execution; the guard fired and killed several onlookers. Porteous was sentenced to death for murder; but a reprieve was granted in London; and it was believed a pardon would follow. On September 7 a mob broke into the Tolbooth prison, seized Porteous, and hanged him on a dyer's pole. In Drummond's painting he is seen being carried towards the dyer's pole on the left.



"PORTEOUS MOB": AN ELABORATE PICTORIAL EVOCATION OF THE RIOT OF 1736, WHEN THE MOB HANGED PORTEOUS, COMMANDER OF THE EDINBURGH CITY GUARD; BY J. DRUMMOND (1816-1877).—[Lent by the National Gallery of Scotland.]



"THE HAPPY MOTHER"; BY ROBERT ALEXANDER (1840-1923), PAINTER OF DOMESTIC ANIMALS.—[Lent by the National Gallery of Scotland.]



# IN THE SCOTTISH ART EXHIBITION: FROM D. SCOTT TO G. O. REID.

"ILLUSTRATED LONDON NEWS" SCOTTISH ART SECTION; PART II., PAGE 3.



"PUCK FLEEING BEFORE THE DAWN"; BY DAVID SCOTT (1806-1849), AN ARTIST REMEMBERED FOR THE STRANGE QUALITY OF HIS IMAGINATION. (Lent by the National Gallery of Scotland.)



"DAVID LAING": A PORTRAIT BY SIR WILLIAM FETTES DOUGLAS, P.R.S.A. (1822-1891), SHOWING THE ANTIQUARY AMONG HIS TREASURES, WITH A LORENZO DI CREDI PAINTING UPON THE WALL.—(Lent by the National Gallery of Scotland)

ROBERT SCOTT LAUDER (1803-1869), whose "Bride of Lammermoor" is reproduced below, was of considerable importance in the history of nineteenth-century Scottish art as a teacher most successful in his pupils. These included Orchardson, Pettie, McTaggart, McWhirter, Hugh Cameron and Peter and Tom Graham. Orchardson and Pettie went to London in 1862, and others of the group joined them, attaining wider fame than those who remained at home, by whom they were alluded to as the "London Scottish." To such an extent was English painting dominated by R. S. Lauder's pupils in later-Victorian days that the Royal Academy was sometimes facetiously called "The London Scottish Academy."



"THE BRIDE OF LAMMERMOOR": AN ILLUSTRATIVE PAINTING BY ROBERT SCOTT LAUDER, FAMOUS AS A TEACHER OF SUCCESSFUL PAINTERS; SHOWING THE SIGNING OF THE CONTRACT BY LUCY ASHTON; PAINTED IN 1831.—(Lent by the Earl of Ellesmere)



"THE SIX DAUGHTERS OF MR. ARRUTHNOT . . ."; BY ANDREW GEDDES: AN INTERESTING EXAMPLE OF A NINETEENTH-CENTURY GROUP-PORTAIT OF SITTERS IN PERIOD DRESS (CHARLES I.); PAINTED IN 1830.—(Lent by Robert Fraser-Mackenzie, Esq.)

ANDREW GEDDES, one of the fine Scottish portrait-painters revealed in all their excellence to the South by the present exhibition at Burlington House, was born at Edinburgh in 1783. He studied as a painter at the Royal Academy Schools in London. He opened a studio at Edinburgh in 1810, and was soon in good practice as a portrait-painter. Before 1828, however, he had finally established himself in London; in that year he declined the suggestion of the Government in the North that he should return to Edinburgh with a view to filling the place of leading portrait-painter, vacant by Raeburn's death. In his picture "The Discovery of the Regalia in Scotland" he introduced portraits of famous people but all that remains of the picture now are the portrait-heads.



"THE QUARREL"; BY G. O. REID (1851-1928), WHO FAVOURED HISTORICAL SUBJECTS DRAWN FROM JACOBITE AND EARLIER PERIODS. (Lent by Mrs. MacKay.)



"A COUNCIL OF WAR": A HISTORICAL PAINTING WITH A SEVENTEENTH-CENTURY SUBJECT; BY G. O. REID. (Lent by Mrs. MacKay.)



# IN THE SCOTTISH ART EXHIBITION AT BURLINGTON HOUSE :

ILLUSTRATED LONDON NEWS "SCOTTISH"



"GRAHAM OF GARTMORE" : THE POET GRANT, FATHER OF THE LATE R. B. CUNNINGHAM GRAHAM; PAINTED IN 1794. (Lent by Mrs. Landale.)



"ALEXANDER HOUSTON OF CLERKINGTON," WEST INDIA MERCHANT AND GOVERNOR OF GRENADA; PAINTED IN 1794. (Lent by Andrew T. Reid.)



"MRS. CARNEGIE" : A PORTRAIT OF THE SAME SITTER ON THE OPPOSITE PAGE, TAKEN SOME FIFTEEN YEARS LATER (c. 1810). (Lent by Mrs. Salvesen.)



"JAMES INNES, THE DUKE OF ROXBURGH" : PAINTED IN 1794. (Lent by the Duke of Roxburgh.)



"LORD NEWTON" : THE FAMOUS SCOTTISH JUDGE, KNOWN AS "THE MIGHTY"; PAINTED c. 1808. (Lent by the National Gallery of Scotland.)



"DR. ADAM" : RECTOR OF THE HIGH SCHOOL, EDINBURGH, 1768-1809, WHO NUMBERED SIR WALTER SCOTT AMONG HIS FAMOUS PUPILS. (Lent by the National Gallery of Scotland.)

# NINE MASTERLY PORTRAITS BY SIR HENRY RAE BURN.

ART SECTION: PART II. PAGE 1



"PROFESSOR JOHN PLAYFAIR" : PROFESSOR OF NATURAL PHILOSOPHY, EDINBURGH UNIVERSITY; PAINTED ABOUT 1768. (Lent by the University of Edinburgh.)



"JOHN WAUCHOPPE, W.S." : ADMITTED WRITER TO THE SIGNET, 1774; PAINTED c. 1812. (Lent by the National Gallery of Scotland.)



"CAPTAIN DAVID BURRELL" : AS A CAPTAIN IN THE HONOURABLE EAST INDIA COMPANY, IN WHOM SERVICE HE DIED. (Lent by the National Gallery of Scotland.)



AT THE SCOTTISH ART EXHIBITION: FOUR FINE RAEBURN FULL-LENGTHS.

'ILLUSTRATED LONDON NEWS' SCOTTISH ART SECTION; PART II, PAGE 6



LADY MONTGOMERY": A PORTRAIT PAINTED BY LADY IN  
ABOUT 1810 (WHEN HE WAS FIFTY-FOUR). LOST TO THE H K  
FROM Kussell Museum

[illegible]

JAMES CARNEGIE, THE WIFE OF SA. JAMES CARNEGIE  
 1114 SEVENTH PARK OF SOUTHERN PARK  
 RABURN ABOUT 1795



COLONEL ALASTAIR MACDONNEIL OF GLENGARRY"; SAID  
TO HAVE BEEN THE ORIGINAL OF "FERGUS MACIVOR" IN  
"WAVERLEY": ONE OF RAE BURN'S MOST FAMOUS PORTRAITS.  
*(Lent by the National Gallery of Scotland.)*

produced on this page were painted after his Italian journey. The earliest, "Doe in Spite, Knapton, Dorsetshire" (fig. 10, five) for the Royal Company of Archers. The romantic study of "Lady Carnegie" dates from 1795, and was painted at Knapton, Dorsetshire (fig. 11). The portrait of Sir James Montgomery, second Baronet, dates from about 1796, taking a low viewpoint, and allowing the Empire dress to emphasise the "vertical line" of the figure. Raeburn has painted a portrait of the latter's daughter, "Glenarry," at Castle of the Kings Arms, in 1800.



"DR. NATHANIEL SPENS, PRESIDENT OF THE ROYAL COLLEGE OF PHYSICIANS, EDINBURGH (1794-1806), AND A PROMINENT MEMBER OF THE ROYAL COMPANY OF ARCHERS; PAINTED BY RATHURN IN 1791  
(lent by the Royal Company of Archers.)



**NORFOLK ISLAND—HOME OF MANY OF THE "BOUNTY" MUTINEERS' DESCENDANTS: THE "TREE OF KNOWLEDGE"; COMMUNAL PICNICS AND A CONVICT-MADE AVENUE.**



ONE OF THE ONLY TWO SURVIVING MEMBERS OF THE PARTY WHICH ORIGINALLY CAME TO NORFOLK ISLAND FROM PITCAIRN IN 1856: PARKIN CHRISTIAN DISCUSSING THE OLD WHALING DAYS WITH A VISITOR.



KNOWN AS THE "TREE OF KNOWLEDGE": A GIGANTIC PINE-TREE WHICH SERVES AS THE PUBLIC NOTICE-BOARD FOR NORFOLK ISLAND; HERE SEEN WITH MR. HOLMAN CHRISTIAN, A DIRECT DESCENDANT OF FLETCHER CHRISTIAN.



ONE OF THE CHIEF FORMS OF AMUSEMENT ON NORFOLK ISLAND: A COMMUNAL PICNIC AT WHICH SOME THREE HUNDRED PEOPLE MAY BE PRESENT OUT OF A POPULATION OF OVER A THOUSAND INHABITANTS.



A RELIC OF THE DAYS WHEN NORFOLK ISLAND WAS A PENAL SETTLEMENT: THE REMARKABLE AVENUE OF NORFOLK ISLAND PINES (SOME OF WHICH ATTAIN A HEIGHT OF 200 FT.) PLANTED BY THE CONVICTS.



A FEATURE OF MANY GARDENS ON NORFOLK ISLAND WHICH RECALLS THE TIME WHEN WHALES WERE CAUGHT OFF THE COAST: A PORCH FORMED OF WHALES' JAW-BONES OVER A GARDEN-GATE.

Pitcairn's Island is usually regarded as the home of the descendants of the "Bounty" mutineers and it is not generally remembered that in 1856 the British Government transferred them to Norfolk Island which had been stocked with sheep, cattle and horses for their benefit. In spite of the generous provision made for them, a few of the Pitcairners became homesick and returned to their birth-place—thus they were the progenitors of the present inhabitants of that island.

Norfolk Island was discovered by Captain Cook in 1774, and it lies about 1200 miles from Sydney. A settlement was formed there in 1789, but the island was abandoned in 1809. In 1825 it was reoccupied as a penal settlement and became notorious as the most severe penal colony of Great Britain. In this connection it is interesting to relate that when H.M.S. "Maeander" visited the settlement shortly before the convict establishment was broken up (1855), a whaleboat,

*Continued opposite*



# NORFOLK ISLAND—AS A PENAL SETTLEMENT AND AS A “BOUNTY” COLONY.”



NORFOLK ISLAND AS A PENAL SETTLEMENT: A DRAWING, MADE IN 1853, SHOWING THE BUILDINGS AS THEY APPEARED BEFORE THE ISLAND WAS EVACUATED AND PREPARED FOR SETTLEMENT BY SOME OF THE DESCENDANTS OF THE "BOUNTY" MUTINEERS FROM PITCAIRN ISLAND

1. Commissariat and magazine. 2. Military barracks. 3. Parade-ground. 4. Military barracks. 5. Cottages (Staff and Civil officers' quarters). 6. Constables' quarters. 7. Captain Cook's Bay.
8. Civil Commandant's residence. 9. Hospital. 10. Gaol with prisoners' bunks in rear. 11. Gang of prisoners returning from work to gaol. 12. Constables' quarters.



NORFOLK ISLAND AS THE HOME OF MANY OF THE DESCENDANTS OF THE "BOUNTY" MUTINEERS: A PHOTOGRAPH SHOWING THE BUILDINGS OF THE GAOL (SEEN IN THE DRAWING ABOVE) IN RUINS AND THE GATE (IN CENTRE) WHICH SERVED AS THE GALLOWS.

*Continued.*  
conveying a party back to the ship, capsized in the surf which makes the island almost unapproachable. Immediately a group of convicts plunged into the sea to rescue the drowning men and the Commodore was saved by a man who had been transported for robbery while in the service of the Commodore's father! In 1896 Norfolk Island was transferred to New South Wales and endowed with a new constitution. To-day the descendants of the Pitcairners still remain on the island, living a very simple life, growing fruit and running boarding-houses for holiday-makers, mostly Australians. A representative of the Australian Government acts as Governor, but the inhabitants elect their own magistrate and

conduct most of their own affairs. No taxes are levied, but every man, whatever his social status, is expected to do a given number of days' work every year on the roads. The island is pine-clad, fertile and of an equable climate, and at one time whaling was carried out off the coast. Among the inhabitants is Mr. Holman Christian, who is a direct descendant of Fletcher Christian, one of the ringleaders in the famous mutiny which resulted in Captain Bligh and others being set adrift in a small boat. The drawing (made in 1853) of the penal settlement on the island makes an interesting comparison with the photograph of the same place as it appears to-day, when only the walls of the gaol remain standing.



# **PORTRAITURE IN WAX AND ALLEGORICAL SUBJECTS:**

## **NEW ACQUISITIONS AT THE V. & A. MUSEUM.**

ACQUISITIONS BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.  
BY MISS GUYON, LONDON.

THE wax collection at the Victoria and Albert Museum has been recently enriched by a notable bequest of twenty-five waxes from the collection of the late Lady de Gex. These waxes, which are particularly valuable as representing portraits of the most illustrious figures represented in the national collection. The wax half-length figures representing figures and Helios, a figure of interest. They arrived with an attribution to the celebrated Italian modeller, Giovanni Stanetti, but on examination they were found to be the work of a German workman, and are now ascribed to the German school of that period. They are of the work of the period and, partly on the strength of the traces which are obviously contemporary, they are now ascribed to the German school of that period. The most notable feature of the collection is, however, the series of portraits including the Italian school, which are now ascribed to the German school, a really remarkable example of German eighteenth-century portraiture, and George Meier. The pair of waxes, representing "Youth" and "Age" are worth noting in that they are the only wax figures in the Wallace Collection.



"YOUTH" AND "AGE": A PAIR OF WAXES, CLOSELY RESEMBLING TWO SUCH WORKS IN THE WALLACE COLLECTION, WHICH FORM PART OF A BEQUEST TO THE VICTORIA AND ALBERT MUSEUM OF TWENTY-FIVE WAXES FROM THE COLLECTION OF THE LATE LADY DE GEX.



"ST. GEORGE AND THE DRAGON": A GERMAN WAX WHICH PROBABLY DATES FROM THE SEVENTEENTH CENTURY AND SHOWS (TOP; RIGHT) THE CRUCIFIXION OF ST. ANDREW AND THE PRINCESS WHOM ST. GEORGE RESCUED (TOP; LEFT).



PROBABLY THE FINEST WAX IN THE COLLECTION BEQUEATHED TO THE VICTORIA AND ALBERT MUSEUM: A PORTRAIT OF AN EIGHTEENTH-CENTURY ITALIAN ECCLESIASTIC, NOTABLE AS AN INTERPRETATION OF CLERICAL PIETY.



A GOOD EXAMPLE OF GERMAN EIGHTEENTH-CENTURY PORTRAITURE: "JOHANN CASPAR LAVATER" (1741-1801), THE THEOLOGIAN AND PHYSIOGNOMIST.



"PURGATORY" AND "HELL": TWO SMALL HALF-LENGTH FIGURES ORIGINALLY ATTRIBUTED TO THE CELEBRATED SICILIAN MODELLER GIULIO GAETANO ZUMBO, BUT NOW PROVISIONALLY DESCRIBED AS LATE SEVENTEENTH-CENTURY SPANISH WORK, IN VIEW OF THE RATHER WEAK MODELLING, WHICH IS NOT AT ALL CHARACTERISTIC OF THIS ARTIST OR OF ITALIAN WORK OF THE PERIOD.





# This England . . .



*Iron Tors—Dorsetdale*

WHETHER you love England as sweetheart or as wife—snatching brief hours of wooing from your city toil, or daily serving her moods in yeoman patience—it is the earth itself and not the name that holds your heart. The Englishman is no aggressive patriot; some quiet corner of his land means more to him than flags. And so in times of peace this love of soil is only heard in minor forms of speech. "English new-laid, southdown, home-grown . . ." these are his words of final excellence. And what of "home-brewed" that is no more at hand? That, too, he would not lose and has preserved in its most comely form—our Worthington, straight from the soil . . . a marriage of English excellence with homely craft.





# The World of the Theatre.

By IVOR BROWN.

## NOTES ON THE YOUNG IDEA.

PANTOMIME will continue, in many cases enduring almost until Easter—a somewhat serious matter for those people in provincial towns who have either seen the local pantomimes already or have no desire to see them at all. The enormous popularity of pantomimes cannot be disputed. After all, these shows do not linger on long after the school holidays without the justification of immense box-office support. But in many big towns it is true that, apart from small and single repertory theatres, drama almost vanishes from the middle of December to the middle of March. One does not sign oneself an intolerant prig if one protests that this is giving Dick, Aladdin, and the rest rather too much of prosperity pudding and compelling the ordinary playgoer to remain too long without a bite.

Mr. J. B. Priestley recently criticised this state of affairs, and with justice. He went on to demand more *matinées* for children.

shrewish or hilarious Dames. Consequently, they implore that the children be spared these coarse and complicated entertainments and given the pretty outline of an Andersen fable.

The first thing to settle in approaching this seasonal problem "What do the children want?" is the definition of a child. We have on holiday in January the public school prefect and the kindergarten mite.

At a recent *matinée* of "A Midsummer Night's Dream," at the Old Vic, I noticed small children genuinely enraptured; certainly they were not above twelve years old. In calculating the kind of fun for the kind of child we must always bear in mind that children are apt to be pretenders: they like to be deemed older and more worldly than they are and to be taken to shows which are really over their heads. Numbers of people, old and young, can appreciate what they do not fully apprehend. Plainly twelve-year-olds do not grasp the meaning of every Shakespearean line (very few adults could claim to do that), but they like to be thought thus advanced.

It is the same with pantomime. Many of the jokes may be thought to fly over the young head, but there is nothing so dear to childhood as the unsuitable; no slogan will more quickly make the boy's pulse leap than the announcement of a play "for adults only." It is the nature of boyhood to be bursting with "grown-upness." The outcome of all this is the folly of being dogmatic about so vast a subject as children's plays. It is imperative that children be not patronised. Those who play down to the nursery and the schoolroom may be creating tomorrow's film-fans and are sinning

against the dignity and welfare of the theatre. My advice, both to those who are putting on children's shows and those who are thinking of supporting one at the box-office, is that they carefully attribute to the beneficiaries of the affair (*i.e.*, the children) a more advanced power of apprehension, more knowledge of acting and writing, and more all-round sense of life and of the theatre than are usually expected to exist in the heads of what Thisbe called the "brisky juvenals." Brisk they are of mind as well as of body.

The non-adult entertainment, therefore, should cover all ages from five to eighteen! In that case, we should have many different species of performance to suit the young idea. This is obvious, yet people go on talking about "children's plays" as though they were one single and easily definable class.

The caterers for the young have— which is not sufficiently recognised—an enormous responsibility. If they bore the boys and girls with their acted stuff they are destroying potential playgoers. It is simply wicked to put shows on anyhow and say, "Oh, well, it's only for the kids." The youngest have as much right to the best as anybody else, and it is by no means true that they are less critical than their elders. I had the opportunity the other day to read many of the critical essays sent in by school pupils who had attended a special *matinée* of "Twelfth Night" given by the English Schools Theatre Society, and I was immensely struck by their sharpness of perception, shrewdness of judgment, and vehemence of expression. These closely-reasoned pieces came mainly from scholars in their teens, but younger children than that are not to be imposed upon, and have strong opinions of their own about what is amusing and exciting and what is not.

We decide, then, that a children's entertainment can be of any kind, but must be good of that kind. The parents and aunts who get up theatre parties for the young and very young in January usually like something with fairies in it, but I fancy that childhood itself, could it make the choice, would vote for realistic stories about schools and adventures, of which the play supply is never very large. Some of this class turn up now and again, and last year or two ("Emil and the Detectives," "What Happened to George," and "The Boy Who Lost His Temper"), but it is the more "fairyish" ones that seem to be perennial. I strongly suspect that this occurs because the mothers like the whimsy while the children like adventures.

The experiment of a children's revue was made this year with "Let's Pretend," at the St. James's; so that adds to the variety of forms in non-adult entertainment. Revue is a very difficult form, because it inevitably sacrifices the story, and young children probably like a continuous narrative, even though so nice a *compère* as Mr. Steve Geray is there to hold the show together.



"THE BABES IN THE WOOD": THE PANTOMIME AT DRURY LANE: THE SCENE IN SHERWOOD FOREST, WITH FAY COMPTON, AS ROBIN HOOD, THE TWO BABES (PAT WARNER AND BERYL MAY) ON EACH SIDE OF HER; AND, BEHIND, MEMBERS OF THE SPECTACULAR FLYING BALLET.

The Drury Lane pantomime is conceived on a grandiose scale. The story of "The Babes in the Wood" is laid in Sherwood Forest (as is usual in pantomime versions), wherein Robin Hood and Maid Marian duly appear. Maid Marian is played by Greta Fayne. The comedians include the Chevalier Brothers (as two ruffians), and Jack Edge, as "Jack o' the Green."



THE DRURY LANE PANTOMIME: THE MAGIC CLOCK, DECORATED WITH GLISTENING PORCELAIN FIGURES—ONE OF THE AMBITIOUS AND COLOURFUL SCENIC EFFECTS.

with children's plays, and less domination of the entire programme by the lingering pantomimes, which are really music-hall shows, and ought not to be so long upon the drama's premises. If people must have their Babes still in the Wood until the swallow dares, then the wood, complete with robbers, might be found at the local Empire rather than the local theatre, for the robbers' business might fairly be described as "Empire" trade. To agree with Mr. Priestley on this point is not to be hostile to pantomime, of whose manifestations I gladly watch about three every Christmas. I have always, and genuinely, liked the shouting and singing and slap-stick and the blaring of the band, that "fully augmented orchestra" of which I always read on boyhood's playbills. Why were orchestras always "augmented" and never just "increased"? For the same reason, I suppose, that in music-hall English an interval has always to become an intermission.

Now these things, which always excite me every Christmas—the powerful brass and big assemblance, the whackings and tumblings of the knockabout men, and the leerings and hiccoughings of that raddled old faggot, Mrs. Crusoe or Jack's Mama—do, I know, horrify and repel more choice and delicate spirits who, if compelled to attend these plebeian and preposterous revels, sit with obvious pain, as though their stall were a dentist's chair and the next vulgar joke would stab like a drill upon the nerve. To this party it is dreadful that the beauty of the fairy-story should be so trampled under the elastic-sided boots of our too



"QUEEN OF HEARTS," THE PANTOMIME AT THE LYCEUM: NANCY FRASER (PRINCIPAL BOY) AS VALENTINE, ANNE LESLIE (PRINCIPAL GIRL) AS PRINCESS VIOLA, AND ALBERT BURDON AS THE KNAVE OF HEARTS.

Besides the leading characters seen here, Clarkson Rose plays the Queen of Hearts, and is by turns a shy, simpering, maidenish, and a quarrelsome, quizzical Dame. The comedians Dave and Joe O'Gorman play the Knave of Diamonds and Knave of Clubs.





C.F.H.

The most important need in motoring is that degree of safety which the DUNLOP FORT alone can claim to have provided—no less surely than the highest degree of comfort at all speeds and on all surfaces.

**DUNLOP TYRES**  
WITH TEETH TO BITE THE ROAD





THIS book—or, rather, this series of illustrated notes—is at once highly technical and, if one may use the expression, divinely humane: facts are neatly pigeon-holed, theories duly noted, suggestions delicately put forward, but behind and beyond all this the author conveys the impression that what are important are the imponderables—those nuances of style, as apart from mere facts, which the eye can see, the fingers touch, but which can only be appreciated by minds not earth-bound by rule-of-thumb dogma. It is a pretty essay (I use the adjective in a wholly complimentary sense) in interpretation of the method and the spirit of Ming Dynasty potters in a particular locality, and the illustrations both of actual pieces from the past and of modern methods at the same place (apparently nearly exactly those of that distant yesterday) leave nothing to be desired except one thing—the perpetual lament that it is not possible, except at great expense, to give the reader reproductions in colour, without which the most careful and accurate descriptions fail to attain their object.

In the Introduction, the first section of which is characteristically headed "The Apology," Mr. Brankston says: "Porcelain of the periods here discussed is, in the writer's opinion, the summit of attainment in potters' art at

## A PAGE FOR COLLECTORS.

"EARLY MING WARES OF CHINGTECHEN."\*

Reviewed by FRANK DAVIS.

produced in the before-mentioned reigns and their later imitations, for they were so famous that remarkably close copies have survived, and until recently originals and copies were classed together as of the seventeenth century: one of the many virtues of Mr. Brankston's treatise is that it provides a guide by which each may be distinguished. Then comes an afterthought, thus: "There are, besides these recognised families of wares, several stray pieces

wherever one digs one digs up fragments of porcelain. To many readers who have not yet succumbed to the beauty of early Chinese porcelain of the quality of the pieces illustrated and described in the earlier part of the book, this section, with its snapshots of the artisans of to-day working at the various processes in the manufacture, is likely to be of absorbing interest, particularly as the technical descriptions are crystal clear, and there are some illuminating notes upon the

constituents and behaviour of various colours. Plate 43 is a good example of the pains taken by the author to prove a given point: one photograph shows a portion of fifteenth-century decoration, in which black spots, due to re-oxidisation, are visible on the blue; the other reproduces an eighteenth-century imitation, in which the black spots are imitated to excess by dabbing on additional cobalt, thereby forming what is, in effect, an entirely different pattern.

One pleasant story must be quoted: "In Peking, recently, there was a dealer who had in his possession a large, plain white bowl with the Hung-Chih (1488-1505) mark. He, an enterprising man, did not consider the piece good enough to hand down to posterity and, since one of the well-known collectors was expected at that time, decided to improve it. An agreement was made, after a great deal of haggling, by which a second party undertook to decorate the bowl with yellow dragons for two hundred and fifty dollars. This was all done *Mi Mi*, very quickly, but since there are few secrets in Peking, the result was awaited with great interest by most of the



"HE FORMED VESSELS AND WORKS OF BEAUTY FROM LOAVES OF PLASTIC CLAY": A POTTER AT CHINGTECHEN THROWING CUPS OF IDENTICAL SHAPE AND SIZE IN QUICK SUCCESSION.



DRYING THE BOWLS AFTER THEY HAVE LEFT THE POTTER: A PROCESS WHICH CAUSES THE VESSEL TO LOSE ALL ITS PLASTICITY AND HAVE THE CONSISTENCY OF SHORT-BREAD.

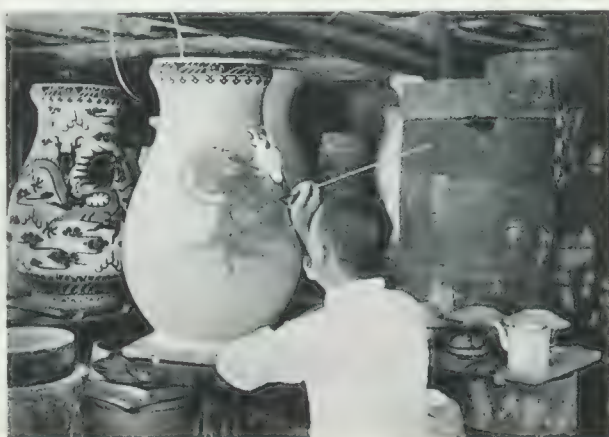
and shy dragons which escape the file and fly from the pigeon-hole. . . . All these are to be enjoyed individually: no words can aid their charm." And the second part begins—an account of the kilns of Chingtechen to-day, with photographs taken by the author as recently as 1937—"The present methods of manufacture appear to be the same in all essentials as we may imagine they were during the Ming dynasty," and the whole place seems to be built upon waste from the kilns of many centuries:



GLAZING: ONE OF THE PRESENT METHODS OF MANUFACTURE AT CHINGTECHEN, WHICH APPEAR TO BE THE SAME IN ALL ESSENTIALS AS THEY WERE DURING THE MING DYNASTY.

Chingtechen. In Yung-Lo [1403-1424] the lotus has budded, in Hsüan-Tê [1426-1435] the flower has opened in all its freshness, and by Ch'êng-Hua [1465-1487] the leaves begin to tremble in the breeze. . . . Just as Shang bronzes stand out in excellence of form and design above those of Chou and Han, fifteenth-century porcelain has been the model and ideal of Chingtechen potters from the sixteenth century to the present day. Reasons for the decline are many; perhaps the best of all is that in the sixteenth century porcelain was no longer considered a precious material: bowls were ordered in tens of thousands; so hundreds of workmen laboured to provide the palace kitchens with decorated wares. We see in the sixteenth century the work of artisans in feverish haste; the day of the artist was almost done. He survived in some of the eddies of the seventeenth century, but was later carried away by necessity to make trick vases with double revolving walls, and monsters with decoration in rose and gold for the amusement of an emperor."

From this opening the book goes on to discuss the differences in the wares



DECORATING WITH COBALT: A PROCESS WHICH MAY BE COMPARED WITH WRITING IN INK ON BLOTTING PAPER; IF THE BRUSH HESITATES THE RESULT IS A SMUDGE, AND IF TOO QUICK THERE IS NO RESULT AT ALL.

Wan Shih Chueh, whose divinity was established early in the fifteenth century, "took rocks and pounded them; using subtle mixtures, he formed vessels and works of beauty from loaves of plastic clay." These photographs were taken in Chingtechen in 1937 and "show that the present methods of manufacture there appear to be the same in all essentials as we may imagine they were during the Ming dynasty. There is no noticeable change since the publication of the *Tao-hu* in the eighteenth century, if we may judge by its wood-cut illustrations, and the description in the text seems to describe almost exactly the present-day methods."

Reproductions from "Early Ming Wares of Chingtechen," by Courtesy of the Author and the Publisher, Messrs. Henri Vetch (Peking).

\* "Early Ming Wares of Chingtechen." By A. D. Brankston. Fully illustrated. (Henri Vetch, Peking; 25s.)

other dealers. When the bowl cracked in the furnace there was rejoicing among those who had not dared to risk such an experiment, and self-satisfaction among those who did not care to try. Then, profiting by this experience, a rival dealer, who owned a similar bowl, made an agreement in which the bowl was guaranteed not to break. So that the firing was done with greater care and a quick change of temperature was avoided. The piece came out of the furnace undamaged, but the yellow enamel had run in tear-drops down to the foot. Then there were high words about payment, for the original piece was undamaged and the contract carried out to the letter. Others have profited by these disasters, and several bowls with yellow dragons or yellow ground have appeared with no loss of face to those who dared to produce them."

The book is admittedly written for those who are thoroughly familiar with the history of Chinese porcelain development, but if its scope is limited, its influence may be wide, because it reflects so happily the mind of a connoisseur in the proper sense of the word—a man who knows how much he knows and how much there is still to learn, and, of that knowledge, what is valuable and what is not.





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 ★ Jan 21st.-31st. Opera-Wagner's Ring by the  
 Bayreuth Company under Franz von Hoesslin. ★  
 Jan. 23rd.-29th. Tennis-International Tournament. ★  
 Jan. 23rd.-Feb. 4th. Bridge Tournament.  
 ★ Jan. 25th. Concert with Kurt Baum, tenor. ★  
 Jan. 27th. Golf-Walter de Frece Challenge Cup. ★  
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## THE PLAYHOUSES.

### "BABES IN THE WOOD," AT DRURY LANE.

OLDER playgoers may recall a better panto at "The Lane," but here is one that cannot. It has everything. Scenery that will appeal to the garish eye of the youngsters, without offending the more sophisticated taste of their elders. The music? Well, as all pantomime music is mainly "selected and arranged," there is little between the score of any Christmas show. However, in romance here is a panto to appeal to both young and old. Miss Fay Compton makes a perfect Peter Pannish principal boy. She acts, naturally, a good deal better, sings quite as well, and dances no worse than any of her rivals in the West End. She has, to help her, an ideal Maid Marian in Miss Greta Fayne. Two knockabout comedians, returned to the London stage after many years abroad, the Chevalier Brothers, can seldom have been excelled in their own particular line of comedy. Mr. G. S. Melvin's Dame comedian is too well known, both in panto and on the music-halls, to require greater commendation than the statement that he is as good as ever. Mr. Jack Edge is a Jack-o'-the-Green who should be in the limelight until the month of May. The Ganjou Brothers and Juanita, the Arnaut Brothers, are among "specialities" too numerous to mention in detail. One particular word of praise, however, to the comedienne of the Eight Betty Hobbs Globe Girls. Her comic air of bewilderment as she revolved around after the others; her helpless clutchings as they passed, her complete assurance that any moment she would fall off and crack her pretty little head open, was the funniest piece of foolery one has seen for a long time.

### "QUEEN OF HEARTS," AT THE LYCEUM.

There is nothing at Christmas to equal the dress rehearsal of a Lyceum pantomime. Oranges, it is true, may not be sucked by the modern child, but undoubtedly the scent of those nibbled by their forefathers lingers on. Mr. Bert E. Hammond has followed the tradition of those Kings of Pantomime, the Brothers Melville, with great circumspection. In the idiom of the day, he hasn't put a foot wrong. The scenic artist, very rightly, considering the size of the theatre, has not offered us any pastel shades. There are sunflowers as big as moonbeams. The colours clash riotously and cheerfully. The comedy is so broad that one pities the muscle of the stage manager, or whoever it may be, who has to clash the slap-sticks in the wings. Mr. Clarkson Rose is a Queen who might be the landlady of a "Queen's Head." Humour a trifle sophisticated for the tiny tots, but they'll enjoy joining in the laughter of whatever Uncle has accompanied them. Miss Nancy Fraser makes of Valentine a jaunty strolling player, and Miss Anne Leslie is the sort of Princess one would be pleased to meet in midsummer, let alone at Christmas.

### "RED RIDING HOOD," AT COVENT GARDEN.

Apart from one short, and unfortunate, season, it must be well over fifty years since pantomime was staged at Covent Garden. Yet it was once the traditional home of Joey and Pantaloon. For this reason one is glad that Mr. Francis Laidler has retained the Harlequinade. Introduced it, moreover, at the ideal spot. Just after the interval. So that the jovial sound of "Here we are again!" quiets the wriggling children. It also prevents a lot of tears which would be caused if they had to be torn away towards the end to catch last trains, thereby missing the immortal business with the red-hot poker. Mr. Nelson Keys was not quite at home in his rôle as Mother Hubbard on the opening night. But no doubt he has broadened his manner since. He was at his best in turning "The Lambeth Walk" into a song of all nations. Miss Patricia Burke is a delightful Prince Charming. She has youth, an attractive figure, and can not only act but sing with the assurance of a veteran. Mr. George Jackley, with the basso-profundo voice, roars like any lion comique. He must surely be the children's favourite comedian. The most effective scene in this, or possibly any pantomime, was the ballet of Flying Butterflies.

### "LET'S PRETEND—" AT THE ST. JAMES'.

A revue for children is so unusual that this should be exciting entertainment for all in their teens. Having, also, just enough sophistication about it to prevent their adult companions from growing too restless. Miss Peggy Cummins, a charming little girl of twelve, seems to be a born actress. She gets her effects without any apparent effort. Mr. Steve Geray is the best *comique* any revue could hope for. He even managed to induce the audience to applaud in a new manner. Master John Pearson, a shy little boy in shorts, plays the piano with an efficiency that will make all the boys of his own age in the audience groan at the thought of the piano lessons they will be forced to take after the holidays.

Interest in aviation has probably never before been so general as at the present moment, when the question of our rearmament in the air has created public concern and the development of the air-mail services has been emphasised by the expeditious handling of the Empire Christmas mail. The formation of the Civil Air Guard and of the Air Defence Cadet Corps, among other organisations, has shown that we are becoming increasingly "air-minded." To this ever-growing circle of air enthusiasts, as to the student of aviation, the new edition of "Jane's All the World's Aircraft, 1938," compiled and edited by C. G. Grey and Leonard Bridgman (Sampson Low; £2 2s.), will prove an invaluable guide. This authoritative work is divided into five sections dealing with developments in civil aviation in every country; detailed descriptions of the flying services of all nations; modern aeroplanes, illustrated by photographs and scale drawings, with complete specifications and performance figures of current types; aero-engines, with photographs of every type and of the component parts of the more important; and airships of all nations, with photographs of the most recent designs. Of particular interest is the table of international aircraft records, as at Oct. 1, 1938, which includes the details of the long-distance flight made by Vickers Wellesley special monoplanes from Ismailia to Darwin—a record which, at the time the volume went to press, had not been homologated. In a foreword Mr. Grey discusses the effects of nationalisation on the French aircraft industry and compares the results obtained with those produced by the German aircraft industry, which has been nationalised on somewhat different lines. He also states that during the past year actually more progress has been made in big flying-boats than in big land-planes, and prophesies that on the combative side of aviation there will be an increased demand for troop-carrying aircraft. With regard to our rearmament in the air he says: "To-day we have reached the point at which factories which were laid down early last year [1937] . . . are now delivering the finished article. The result is that certain types of aeroplanes which are at least the equal of anything in the possession of any other country are rolling out of the factories like sausages out of a machine."



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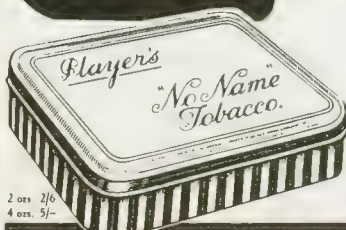
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

## AUSTRALIA—LAND OF CONTRASTS.

IT is because Australia is such a land of contrasts that it has such an attraction for the holiday-maker. Chief among its contrasts, and one which renders it ideal for a winter holiday visit, is the fact that climatic conditions are reversed as compared with those of this country, and while winter, with its fog and cold, reigns here, Australia basks in the most delightful summer weather, and it has the further advantage that during a hot spell one can always get to mountain resorts where bracing and cool conditions prevail.

Then there are the great contrasts in scenery—a fine alpine region, with towering peaks, snow-capped in winter, huge forests of tall timber, deep valleys, rocky gorges and waterfalls; vast, wide open stretches of grass and low scrub, with trees only where there are water-courses or water-holes; broad belts of cultivated land through which rivers wind their way to the sea; groves of giant eucalyptus; tracts of tropical savanna; and a coast-line which includes scenery comparable with that of the Riviera, and with

magnificent bathing-beaches, sands fringed with palms and mangrove, and the largest known coral reef in the world.

There are also curious contrasts between the fauna of Australia and that of any other continent. Those remarkable animals the kangaroos are to be found only in Australia and adjacent islands, they themselves forming a very abrupt contrast with those other members of the marsupial family known as wombats, thick, short-limbed, and burrowing. The Tasmanian devil, known in Tasmania alone, is like no other animal, having about it something of the cat and the dog, whilst its black and white patches have a certain resemblance to the badger. Then there is the egg-laying spiny ant-eater; that lovable little animal the koala, or Australian bear; and the platypus, the most extraordinary creature in the world, since it is duck-billed, claw-web-footed, beaver-tailed and furred, lives in deep burrows, lays eggs, and suckles its young! Among Australian birds, an outstanding curiosity is the lyre-bird, so-called from the resemblance of the tail-feathers of the cock bird to an ancient lyre, and which has remarkable powers of mimicry; the male bower-bird constructs special bowers, of flowers and bright-coloured leaves and shells, for purposes of courtship; and the laughing jackass has a call which bears a striking resemblance to the hearty laugh of a human being.

Just as Australia can offer a very wide range of scenery to the visitor, with the Blue Mountains, the Jenolan Caves, the Hawkesbury River, the Barron Gorge and Falls, the great jarrah forests of Western Australia, and the Great Barrier Reef of Queensland, so, also, it has the attractions of Sydney, and its magnificent harbour, fascinating bathing-beaches and beautiful parks; Melbourne, with wide boulevard-avenues, pleasant lawns, tree-bordered walks and drives, its Upper Yarra, and its resorts by the sea; Adelaide, girdled with parks and vineyards, and Mount Lofty not far off; Perth, by the great lagoon of the Swan River, capital of a State which in the spring-time is carpeted with wild flowers of vivid hue; Brisbane, the gateway to tropic Australia, though it lies in a sub-tropical zone; and Hobart, Tasmania's capital, on a site of great beauty, among low hills at the foot of Mount Wellington, and the centre from which to tour this lovely island of hills and dales, with a climate which has won for it the title of "Sanatorium of the South."

The standard of sport and amusement in Australia is a high one. There are first-class hotels, good theatres and cinemas, excellent golf-courses and tennis courts; its bathing-beaches are far-famed; there are many important



TYPICAL OF THE BEAUTIFUL SCENERY IN VICTORIA: A VIEW FROM THE ROAD ON THE WAY TO THE BUFFALO NATIONAL PARK.



"THE THREE SISTERS": THREE MASSIVE CRAGS WHICH ADD TO THE GRANDEUR OF THE SCENERY IN THE FAMOUS BLUE MOUNTAINS OF NEW SOUTH WALES.

Photographs by the Australian National Travel Association.

race-meetings during the season; boating and yachting are available in many well-protected waters; hunting and shooting can be had, and the angler will find well-stocked trout streams and have plenty of thrilling sport in deep-sea fishing for big mackerel, swordfish, and the mako shark. And most visitors will wish to see something of the great sheep-stations, with flocks of over 112,000,000 sheep; the vast wheat-fields, the vineyards and orchards, and, probably, the goldfields of Australia, and thus gain a clearer idea of its great importance in the British Commonwealth of Nations, and of its potentialities in the years to come.

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THE START OF A RACE: ONE OF THE REMARKABLE ROCK-PAINTINGS DISCOVERED IN THE HOGGAR MOUNTAINS, IN THE CENTRAL SAHARA.



IN ATTITUDES SUGGESTING ANCIENT EGYPTIAN DIVINITIES: TWO FIGURES IN A ROCK-PAINTING IN THE FORM OF AN OVAL MEDALLION.



ARMED WITH A DOUBLE-CURVED BOW (IN THE RIGHT HAND) AND A KIND OF BOOMERANG: THE ARCHERS—A ROCK-PAINTING ABOUT 3 FT. HIGH.



THE DANCERS: GIRL FIGURES WITH HEADS OF EGYPTIAN TYPE, FOUND AMONG MANY OTHER ROCK-PAINTINGS (SIZE OF ORIGINAL, ABOUT 25 CM. HIGH).

#### A LINK WITH EARLY EGYPTIAN ART?—SAHARAN

Here and on the next two pages we reproduce in their original colours some remarkable rock-paintings discovered in the heart of the Sahara, as described in a book of fascinating interest entitled "Art Rupestre au Hoggar" (Haut Mertoutek). By Comte de Chasseloup Laubat. The author suggests that this primitive art may have influenced that of ancient Egypt. Thus, regarding the two figures in the upper right illustration, he says: "They seem surrounded by a kind of halo, and this

#### ROCK-PAINTINGS OF A HITHERTO UNKNOWN TYPE.

detail, as well as the hieratic gesture of the arms, recalls certain divinities of ancient Egypt." Again, of the lower right-hand subject, he writes: "This painting, fortunately well preserved, is one of extreme beauty. Two nude women in silhouette, with elongated heads, appear to be dancing to the diabolical beat of the tom-tom. The rhythm suggested is very 'negroid,' and yet as one looks at this charming picture, one must admit an astonishing resemblance to certain Egyptian types."

REPRODUCTIONS FROM COLOUR PLATES BY GEORGES AROUTUNOFF, ILLUSTRATING "ART RUPESTRE AU HOGGAR." BY COURTESY OF THE AUTHOR AND THE PUBLISHERS, THE LIBRAIRIE PLON, PARIS.





ONE OF THE MYSTERIOUS ROCK-PAINTINGS FOUND IN THE HOGGAR MOUNTAINS: "THE GREAT FRESCO"—THE CHIEF EXAMPLE AT THE LOWEST LEVEL, WITH VARIED GROUPS OF MEN AND ANIMALS PROBABLY DATING FROM DIFFERENT PERIODS.



PRIMITIVE ANIMAL PAINTING ON A GRAND SCALE FOUND ON ROCKS IN THE HOGGAR MOUNTAINS IN THE WASTES OF THE SAHARA: A MASSED GROUP KNOWN AS THE GREAT FRESCO OF CATTLE (1.50 METRES HIGH BY 4 METRES LONG).

ROCK-PAINTINGS DISCOVERED IN THE MOUNTAINS OF THE CENTRAL SAHARA: THE TWO CHIEF EXAMPLES—A VARIED GROUP OF MEN AND ANIMALS, AND MASSED CATTLE.

Like those on the previous page, these wonderful rock-paintings are described by Comte de Chasseloup Laubat in his interesting book, "Art Rupestre au Hoggar." Regarding the upper subject, he writes: "This

fresco is a collection of paintings, dashed on casually by different artists probably at different periods. Here we are at the lowest level, which was very easily accessible and must have been visited at all epochs. On the extreme

left are men riding camels. These figures—the only ones in blue—are Libyco-Berber in style, possibly quite recent. Is not blue the typical colour of the Touareg to-day?" The large cattle fresco reproduced here is

described as a "veritable masterpiece" by Comte de Chasseloup Laubat.—[REPRODUCTIONS FROM COLOUR PLATES BY GEORGES AROUTUNOFF, ILLUSTRATING "ART RUPESTRE AU HOGGAR." BY COURTESY OF THE AUTHOR AND THE PUBLISHERS, THE LIBRAIRIE PLON, PARIS.]





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